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The past two weeks have been marked by an appreciable decrease in the number of concerts given, the Christmas holidays affording the religiously devoted musical public of Berlin a few days of relaxation before girding itself up to receive the offerings in this form of art which the new year promises to shower down upon us.

Among those concerts which did take place, however, were several of importance, prominent among which was the first appearance of the season of Ferruccio Busoni, who, in conjunction with Max Reger, introduced a series of four modern symphony evenings arranged by the Concert Direction Gutmann. This occurred on Saturday evening in Blüthner Hall, when two new works by Reger and an excerpt from Busoni's opera, "Die Brautwahl," were given their first hearing in Berlin. Of the Reger compositions a romantic suite for large orchestra, op. 125, consisting of a nocturne, scherzo and finale, made the deeper impression. The nocturne is not characterized by marked thematic material, but is melodic and flows pleasingly, in spite of the fact that the ideas which are divided among the different instruments are more or less detached, an effect of continuity being maintained by the deftly woven accompaniment. An effective contrast to the dreamy mood of the nocturne is the scherzo, with its delicate, fantastic treatment, representing a dance of elves. An agreeable feature was the background of muted violins in a tremolo accompaniment in the highest position, which continued almost throughout the movement, suggesting the fluttering of leaves in the evening breezes mentioned in the poem by Eichendorff, on which the music is based. The finale of the suite was omitted because of lack of time for rehearsal. The second Reger number, "An die Hoffnung," op. 124, a song for contralto with orchestral accompaniment, represents the plea to hope of one who feels the evening of life coming on without ever having really lived. There were moments of inspiration, but on the whole it created less enthusiasm than the suite. In it Gertrud Fischer-Maretzki displayed a voice of unusually warm, appealing quality. Aside from the novelties the program announced the Brahms D minor concerto, which Busoni was to have played under Reger's baton, but at the last moment Theodore Spiering was called upon to lead in this number. As he was notified only two hours before the performance, there was no time for a rehearsal, and as it had been several years since the American had conducted this work, it was a somewhat daring undertaking. The unwieldiness of the Blüthner Orchestra and the individuality of Busoni's reading did not tend to lighten the task, but Mr. Spiering proved again that he is a man who may be counted on in an emergency, his remarkably faithful and sympathetic support of the soloist evoking the greatest admiration. Busoni was electrifying with his big, intellectual grasp of the work, his marvelous power of elucidating complexities, his poetry, his light and shade effects. He was recalled again and again to acknowledge the insistent applause, and the great Italian showed his appreciation of Spiering's work by making him share the honors. Busoni then took up the baton to conduct the "Frog Pond" scene from his opera. Julius Lieban, tenor, and Nils G. Svanfeldt, baritone, were the soloists in this excerpt, which on account of its grotesque character lays unusual demands on the singers, who proved, however, acceptable. Busoni's spirited reading of the scene, which is characterized by vivacity, color and effective contrasts interwoven with many skillful and original modern effects, brought the evening to an effective climax.

The annual Nikisch-Philharmonic concert for the benefit of the orchestra's pension fund occurred on Monday evening in the Philharmonic. Hitherto this extra concert has been given in the spring, at the close of the season's series of Nikisch evenings, but as the attendance was never what might have been desired, it was thought that by bringing it earlier in the season, more interest would be aroused. During the holidays, however, proved also to be an unfavorable time, as there were many vacant seats. This is to be regretted, since the enjoyment which this indefatigable body of musicians affords the music lovers of Berlin deserves greater recognition. A Wagner program was given, consisting of the overtures to "Rienzi," "Lohengrin," "Tristan and Isolde" and "Tannhäuser," the "Bacchanale" from the latter opera, Isolde's "Liebestod" and the final scene from "Götterdämmerung." Nikisch's readings were masterful, fire alternating with poetry in beautifully contrasting colors. Frau Leffler-Burckard as soloist did not at first seem to be entirely equal to her difficult task, but her voice, which is of beautiful quality,

though not so voluminous as to show to best advantage in the Philharmonic with a full orchestral background, grew more even as she proceeded, and she revealed great intensity of dramatic feeling. It was a most enjoyable evening and the prolonged applause of the audience showed its appreciation.

Oskar Fried offered two novelties to Berlin in his fourth symphony concert with the Philharmonic Orchestra, which took place in the Philharmonic on Friday evening. These were an orchestra suite from Busoni's "Brautwahl" and Fried's own music to the poem, "Der Aus-



THE OLD GUARD.

Heinrich Wicking, Heinrich Hensel, Ernst Van Dyck, Richard Mayr (taken at Bayreuth, August, 1912).

wanderer," by Emil Verhaeren. The Busoni suite, in five movements, designated as "spectral," "lyric," "mystic," "Hebraic" and "humorous" pieces, need not be mentioned at length, since the opera was reviewed in detail at the time of its premiere in Hamburg. The Italian's highly characteristic, colorful often bizarre music was received with much enthusiasm by the audience, which completely filled the large hall, and Fried was repeatedly recalled to acknowledge the applause which the work and his sympathetic reading of it evoked. Between this number and the Fried novelty Wilhelm Backhaus appeared as soloist. It was a disappointment to find that the Liszt E flat concerto had been substituted for the Brahms B major, which the program announced. However, the celebrated pianist



A FAMOUS MUSICAL GROUP.

At a local Swiss musical festival this snapshot was obtained of Paderewski, Sembrich, Schelling and Reginald de Koven. The reader will have no difficulty in identifying them.

gave a remarkable rendition of the work, his sonorous tone, wonderful technic and rhythmic precision showing to great advantage. In his music to the "Auswanderer" Fried has entered deeply into the spirit of the poem, which was declaimed by Tilla Durioux. The sorrows of the homeless wanderers who know only the dreary monotony of the endless search for means of existence are realistically illustrated in tones, the hopeless wail of the unfortunates rising and falling against the drab background of resignation, which the ground note of the music. The music flows on uninterruptedly, the speaking voice pausing now and then for a climax. For the most part Tilla Durioux was very satisfactory in the verses, although at times the voice was lost in a crescendo; in the piano parts, on the contrary, the timbre and inflections of her voice blended remarkably well with the tones of the orchestra. The general effect of the work is depressing, but in this

respect it conveys precisely the mood the composer strives to depict. It was very heartily received.

On the same evening Da Motta gave a recital in Beethoven Hall. Of his program I heard the first number, Liszt's "Weinen, Klagen, Sorgen, Zagen," so the evening began and ended for me with sorrow and complaining. Da Motta was most convincing in his performance of these variations, which he interpreted with remarkable power, at the same time bringing out the detail with faultless finish by means of the perfect technic and variety of nuances at his command. The contrasting moods were admirably set forth and the climax in the choral at the close was most effective. Da Motta's program was an unusual one, consisting further of numbers by Mozart, Franck, Albeniz, Alkan and Nepomuceno.

Michael Zadora has attained to a prominent place among pianists of the day. His right to this position was amply proven in his recital on Thursday evening, when he rendered a program made up of Beethoven, Chopin, Rossini-Liszt, Baganini-Zadora and Liszt. Possessed of natural virtuoso propensities, this artist has developed and broadened along sane lines until he has established an admirable balance between the depth and sublimity without which high attainment is impossible and the more superficial, brilliant qualities that go to relieve monotony. His reading of the Beethoven C minor sonata, op. 111, if it did not exactly follow traditions, was characterized by depth of insight and power. In the twelve Chopin etudes Zadora was at his best, and the ease with which he overcame all technical difficulties while presenting with clear cut features the musical idea portrayed evoked genuine enthusiasm.

On Monday evening the Klingler Quartet was heard at the Singakademie. Their program, in which they had the assistance of several other artists, comprised the Brahms B major sextet, op. 18; the seldom heard Haydn quintet, op. 88, with two violas, and the Mendelssohn octet, op. 20. The Haydn quintet proved especially grateful, I am told, and the verve, precision and temperament which the quartet revealed in their work won for them high approbation.

Anna Pavlova has been one of the leading attractions of the week in Berlin, where she has been giving with her troupe of Russian ballet dancers nightly performances since Christmas Day. The crowded houses which she draws and the furore of enthusiasm which she creates are little to be wondered at when one sees the marvelous art of this unique dancer. Perfection of finish characterizes every movement of this ethereal creature. In some of her tableaux with Novikoff, her stalwart and graceful companion, she resembles an exquisite flower being bent on its slender stem into one charming attitude after another. The poetry and beauty of her interpretations of the "Dying Swan" and "Butterfly" dances evoked endless applause, and the play of emotion, the refined intellectuality and the wonderful physical control which are displayed in everything she does are quite beyond criticism. Of the others in the troupe, Roshanara, in her three solo numbers, the "Incense," the "Harvest" and the "Snake" dances, was most fascinating.

New Year's Day marked the tenth anniversary of Count Georg von Hülsen-Haeseler's activities as general intendant of the Royal Opera and Royal Play House in Berlin. The occasion was celebrated with great enthusiasm by the officials and entire personnel of the two stages, who assembled in the foyer of the Royal Opera House to extend to Count von Hülsen their appreciation of the work accomplished by him in the past decade. As the intendant entered the hall he was greeted by the chorus of the Royal Opera and then followed a speech by Chief Regisseur Droscher, in which he expressed with much warmth the admiration and gratitude felt by himself and his colleagues toward their leader, saying that they were proud to be permitted to work under him. Each department of the two houses, from the business office to the corps de ballet, was also represented by a spokesman, to all of whom Count von Hülsen responded most feelingly, telling of the mingled enthusiasm and sense of responsibility with which he had taken up the work here formerly carried on by his father and of the great pleasure afforded him at each new step forward in this work. He dwelt on the thankfulness he felt for the co-operation of his forces which made this forward movement possible, and the pride he took in their loyalty to him. Representatives from out of town theaters also came to Berlin to extend their congratulations, and General Intendant von Puttlitz, of the Stuttgart Opera, vice president of the Deutsche Bühnen-Verein (Association of German Stages), on the following morning delivered in the name of his association a lengthy address extending their warmest congratulations and a review of his work to Count von Hülsen, who has during the same period of ten years been president of the Verein. Georg von Hülsen was born in Berlin in 1858. His father

being then general intendant, he became familiar as a child with the traditions of the work which was later to become his own. Being still too young to assume the responsibilities of the position when his father died in 1886, he was for a time adjutant to Prince Georg of Prussia, and later, in 1893, was called to Wiesbaden to conduct the opera. Ten years of highly successful experience there made him ripe for the post of general intendant in Berlin, to which he was appointed upon the retirement of Count Hochberg in 1902.

Wilhelm Kienzl's "Kuhreigen" was given its 100th performance at the Kurfürsten Opera on Friday of last week. The principal roles were sung by Ida Salden and Emil Borgmann, and the performance, at which the Crown Prince, the Crown Princess and their retinue were present, was a great success.

LURA E. ABELL.

Flonzaley Quartet's New York Program.

The Flonzaley Quartet will give its second subscription concert of the season in Aeolian Hall, Monday evening, January 30. The program will include the Mozart quartet in B flat major, Beethoven quartet in A minor and the Boccherini quartet in C major.

Under Max Reger's leadership, the concerts of the Meiningen Royal Orchestra are a big success this season.

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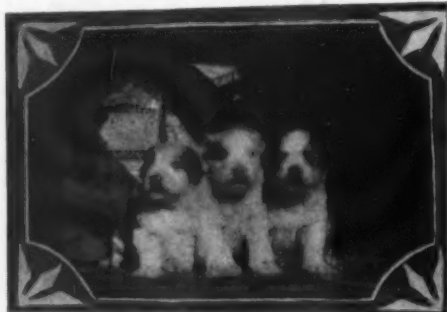
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Gerhardt's New York Recital Program.

Elena Gerhardt, the German lieder singer, whose recent tour with the Boston Symphony Orchestra was so bril-

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liantly successful, will give her first New York recital of the season at Aeolian Hall, Tuesday afternoon, January 28. Erich Wolff will assist Miss Gerhardt at the piano, in the following program:

Der Wanderer an den Mond.....	Schubert
Das Fischermädchen.....	Schubert
Vor meiner Wiege.....	Schubert
Der Musensohn.....	Schubert
Schlaflied.....	Schubert
Gretchen am Spinnrad.....	Schubert
Provençalisches Lied.....	Schumann
Wer machte dich so krank.....	Schumann
Alte Laute.....	Schumann
Der Sandmann.....	Schumann
Des Knaben Berglied.....	Schumann
Mondnacht.....	Schumann
Die Kartenlegerin.....	Schumann
Frühlingsnacht.....	Schumann
O Nachtigall.....	Brahms
Ständchen.....	Brahms
An eine Aeolsharfe.....	Brahms
Blinde Kuh.....	Brahms
Sapphische Ode.....	Brahms
O liebliche Wangen.....	Brahms

ROGERS-BROCKWAY RECITAL.

The joint recital given by Francis Rogers, baritone, and Howard Brockway, pianist, in Aeolian Hall, New York, on Wednesday afternoon, January 15, was particularly interesting by reason of the compositions of Howard Brockway, which filled about half of the program. The highly intelligent and refined art of the vocalist, Francis Rogers, is already well known to most concert patrons, in New York at least. Howard Brockway's piano playing, likewise, has won many admirers by reason of the pianist's beautifully mellow and singing tone as well as his scholarly interpretation of the work in hand. But to hear a composer of Howard Brockway's undoubted talent play a number of his own piano solos and song accompaniments is a somewhat rare experience. All the piano solos are of a lyrical nature and leave the first impression of being modeled after Schumann, though devoid of any plagiarism. The juxtaposition of a soprano and a baritone theme as if in dialogue is a characteristic of many Schubert pieces. And the descending arpeggios in the accompaniment of the melodies in "Unrest," as well as the titles of the four romantic solos, are Schumannesque, but Schumannesque only in the best sense of the word—that is to say, merely in the treatment of the piano, and not in harmony or melody. That Howard Brockway is no plagiarist of Schumann was evident in the songs where the piano occupies a secondary place and where the real resemblance to Schumann, if there was any, would certainly have been evident in the melodies and modulations. The composer enters thoroughly into the spirit of the poems he is illustrating. The difference between the tender sentiment of "Would thy faith were mine" and the dramatic ballad-like nature of "Aghadde" were most marked, and Francis Rogers illustrated the contrasts with his unfailingly lovely voice, fine musicianship and rare taste and resource in interpretation. The ballad was worthy of Carl Loewe.

A large audience listened attentively to and applauded enthusiastically this program, which was lengthened with a number of encores:

Come and Trip It.....	Handel
Lungi dal caro Bene.....	Sarti
Furibondo spira il Vento (Parthenope).....	Handel
Todessehnen (Longing for Death).....	Brahms
Der Asra (Heine).....	Rubinstein
Eros (Praise of Love).....	Grieg

Mr. Rogers.

Moonlight, op. 36, No. 5.....	Howard Brockway
Idyll of Murmuring Water, op. 39, No. 2.....	Howard Brockway
At Twilight.....	Howard Brockway
Unrest.....	Howard Brockway

Mr. Brockway.

Would Thy Faith Were Mine.....	Howard Brockway
Proposal.....	Howard Brockway
Aghadde.....	Howard Brockway
Lend Me Thy Fillet, Love.....	Howard Brockway

Mr. Rogers.

Cattle Song.....	Old French
Angelus.....	Old French
In the Woods.....	Old French
Sylvain.....	Sinding
In a Garden.....	Hawley
Turn Ye to Me.....	Old Highland
Off to Philadelphia.....	Irish Melody

Mr. Rogers.

Carl Flesch's December Record.

The celebrated violinist, Carl Flesch, has a remarkable record to his credit during the month of December. On four successive days he played in Berlin, the musical events in which he participated being as follows:

December 10.—Seventh Beethoven evening of the Flesch-Schnabel-Gerardy Trio.
December 11.—Bach evening in the Royal High School for Music.
December 12.—Soloist at the concert by Fritz Steinbach, with the Philharmonic Orchestra, playing the Brahms violin concerto.
December 13.—Chamber music evening in the Gesellschaft der Freunde.

Each of these four concerts was played before a sold out house, which fact furnishes eloquent testimony to the great popularity of this artist.

Philadelphia Fellowship Club Concert.

The Fellowship Club of Philadelphia gave its first concert of the season at the Academy of Music, Philadelphia, on Tuesday evening, January 7. Madame Curtis-Colwell, of New York, with her sweet, rich, young voice, sang soprano solos. Leslie Martin, of New York, Madame Colwell's teacher, accompanied her. Robert Armbruster, Philadelphia's wonderful boy pianist, who already has been heard with the Philadelphia Orchestra, rendered several difficult and pleasing piano selections.

The club of sixty finely trained voices sang nine numbers of the very best choral music. The origin of the Fellowship Club is most interesting, and its growth and success are remarkable. It is now starting on its thirteenth season in the year 1913. This organization of singers has been built up from a quartet in the year 1901, and which quartet sang in the old St. Philip's Church choir, under the leadership of Mr. James. In 1903 William B. Kessler became director of the club, which position he has most ably filled and holds up to the present time, and under his leadership and direction the club has grown steadily in membership, until the active membership now numbers about sixty strong. The club has always aimed to sing the best and most difficult choral music and has gained a broad reputation through its wide experience in church, musical services and its regular concert work.

The Fellowship Club is most progressive and is one of the most successful singing organizations for men in Philadelphia and vicinity. William B. Kessler is the conductor; George Wesley Rudolph, president; C. Albert Kuehnle, vice president; Jonathan Smith, treasurer; William J. Ritchie, secretary, and George Dallas Morell, librarian.

The Fellowship concerts have become so popular through the largely increased list of its associate and active members that during the last two years it was found expedient to give the regular concerts in the Academy of Music so as to accommodate the associate membership. The concerts are given for the entertainment of friends, and cards of admission are issued to those who enroll as associate members. The organization creates the atmosphere, enthusiasm and harmony equally enjoyable to the singer and the audience, cementing both into a "Fellowship" well befitting the name of the club.

A reception followed the concert, this affair being given to the soloists, Madame Curtis-Colwell, Robert Armbruster, Leslie Martin, Otto Kraus, William B. Kessler and a party of friends, at the Union League Club. George Wesley Rudolph, president of the Fellowship Club, tendered this delightful reception.

Some Philadelphia newspaper opinions of the Fellowship Club concert are appended:

The Fellowship Club, of West Philadelphia, numbering sixty voices, gave a delightful concert last Tuesday evening at the Academy. Madame Curtis-Colwell, of New York, sister of Oliver C. Curtis, of Philadelphia, was the soprano soloist, and the large and distinguished audience gave the tribute of fervent approval to her singing of "Elsa's Dream" from "Lohengrin," and a charming group of modern songs. Robert Armbruster, the boy pianist, brilliantly performed compositions of Chopin, Liszt and MacDowell. The chorus, under the admirable direction of William B. Kessler, was heard to excellent advantage, and gave proof of zealous rehearsal in the resultant balance and telling volume of the voices, the intelligent dynamics and nuances.—Public Ledger.

For the private concert of the Fellowship Club, given last week for the members of the club and their friends, the Academy of Music was found to be too small. Surely, any organization that can develop in ten years' time from a quartet in a church guild to an enthusiastic body that the Academy of Music is too small to hold is worth noting.

Perhaps this great success has come because the organization is made up of lovers of music rather than lovers of money, so far as club finances are concerned. The sixty-odd singers who comprise the most active membership are real singers.—Sunday Record.

The fact that all the singers were exceptional vocalists with musical powers of no mean order was instantly recognized. In this, as in everything the Fellowship Club interpreted, the extremely beautiful harmonization of the voices, swelling and softening with fugitive effectiveness, the emotion of the auditors were carried along with the song, to find appreciative vent at its climax in thunderous applause. To William B. Kessler, the conductor, is accorded the highest praise as the inspiration back of the splendid work and spirit that animates the club.—Record.

The program was splendidly arranged and presented a considerable variety, not alone in the numbers given by the club, but combined with those of the soloists. William B. Kessler, the conductor, had arranged an admirable program, using the class of music that he is sure will please the invited guests of the club, and yet give them a chance to see how well the Fellowship Club is able to sing, and how one concert following the other he is able to bring his choir more nearly to perfection.—Press.

The concert was markedly successful, for the work of the club was uniformly good throughout a delightfully melodious and well-chosen program. Mr. Kessler is an able leader, and great praise is due him for the manner in which he has trained his singers. Nothing could be much more charming than the way in which the club rendered Bullard's "Sweetheart, the Year Is Young." This number received an enthusiastic encore. Gericke's "The Autumn Sea" was delightfully given.—Evening Telegraph.

The contributions of the club ranged from the best songs of contemporary American composers to the German volkslied. Both the fine body of male singers and their conductor, William B. Kessler, were recalled many times. The club was at its best in "Sweetheart, the Year Is Young," by Frederick Field Bullard; "My

Liesel," by J. B. Zerlett, and "The Autumn Sea," by W. Gericke. The admirable blending of voices, shading and interpretation upheld the good reputation of the club, and reflected much credit upon its leader.—Evening Times.

London Acclaims Eleanor Spencer.

Eleanor Spencer, the brilliant young American pianist, who is to tour our country next season, is one of the few among the successful pianists of the younger generation of the fair sex who excels equally in playing with orchestra and in a recital program. When Miss Spencer played the Beethoven C minor concerto with the London Symphony Orchestra under the leadership of the world's premiere conductor, Arthur Nikisch, she was warmly praised by the critics for her poise, her admirable balance and for the ease and sureness that bespeak how thoroughly she is at home with an orchestral background.

No less enthusiastic were the London critics in writing about her piano recitals in London. After her recital



ELEANOR SPENCER.

given at Bechstein Hall on November 17, 1911, Miss Spencer received the following remarkable tributes from the London press, which was unanimous to an unusual degree in proclaiming her accomplishments:

Miss Spencer has not only acquired a thorough mastery over the technique of the pianist's art, but she also has a distinct and striking individuality, and her performances, especially those which she gave of three movements from Bach's English suite in D minor and Beethoven's "Sonata Appassionata" were of unusual interest and power. A tone so full and resonant, finger work so clear and neat, and a style so crisp and decided are quite out of the common, while as, in addition to these invaluable qualities, she has a strongly musical temperament, she should undoubtedly make a name for herself.—Daily Telegraph, London, November 18, 1911.

In these days, when there come before the public young pianists innumerable who have reached a pitch of decent and respectable mediocrity, but who seem unable to do anything better, it is a great pleasure to listen to a real and enthusiastic artist like Eleanor Spencer. If we may judge by the excellent interpretations which she gave yesterday, Miss Spencer is not only an accomplished executant, but she has also a musician's temperament, and it will be very surprising if a young artist of such sincerity and such natural ability does not come to the front. Certainly her career should be watched with interest.—The Globe, London, November 18, 1911.

In her program yesterday afternoon Eleanor Spencer displayed those versatile propensities which will always make her powers as a pianist attractive and musically. Probing into the spirit of the music, she was successful in disclosing the many gems of beauty which lie hidden there, her treatment being as picturesque in its brilliant coloring as it was intellectual in its depth of thought.—The Standard, London, November 18, 1911.

A sound and resourceful technic, an admirable firmness of tone and a thoughtful individual feeling marked the playing of Eleanor Spencer, and a considerable future may be anticipated for her.—Sunday Times, London, November 19, 1912.

Miss Spencer's choice of numbers was singularly happy. She played examples of Scarlatti vivaciously and without inappropriate sentiment, gave a clear and rhythmic version of a part of Bach's suite, and interpreted Mendelssohn's "Variations Sérieuses" in an unaffected style that was yet fully equal to all the technical demands of the music.—Morning Post, London, November 18, 1911.

More London criticisms will follow later.

"Opera singers are temperamental. They are different. They cannot even eat the food of ordinary mortals." "I s'pose not. What do they eat; canary seed?"—Pittsburgh Post.

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WITH THE SINGERS

Musical New Yorkers have heard so much good singing during the past fortnight that some of the listeners have reached the point where they are prepared to defend valiantly the art of present day singers should that art be assailed. Bel canto is not dead, nor is it in danger of dying. Alessandro Bonci, one of the loftiest illustrators of beautiful singing, arrived in New York last week after filling a prolonged operatic engagement in Mexico. When Bonci went to Mexico in the autumn it was for a limited engagement of ten appearances, but his singing created such



PASQUALE AMATO.

a sensation that the manager and certain Government officials succeeded in prevailing upon the singer to remain for two months longer in the City of Mexico. Bonci sang the roles in which he has appeared at the Metropolitan Opera House and at the Manhattan Opera House when operas were given in that theater. Bonci is to give his first New York recital at Aeolian Hall, Saturday evening, February 15. In the meanwhile he sings in other cities of this country.

Julia Culp, the Dutch lieder singer, is another artist who has demonstrated that the art of bel canto lives. Her recital in Carnegie Hall, New York, Friday afternoon, January 10, was one of the events that aroused the entire singing fraternity. Madame Culp's manager, Antonia Sawyer, has been overwhelmed with inquiries and all want to know when Madame Culp is to give her second New York recital. The date has been fixed, and it will be Tuesday evening, January 28.

The beautiful, fresh voice of Elena Gerhardt and her soulful singing have also made us grateful and we shall look forward with pleasure to Miss Gerhardt's first New York recital, which is to take place at Aeolian Hall, Tuesday afternoon, January 28. The program will be found on another page in this issue of THE MUSICAL COURIER. Miss Gerhardt will be assisted at the piano by Erich Wolff. She is to give an all German afternoon lieder by Schubert, Schumann and Brahms.

Frieda Hempel, the new coloratura soprano at the Metropolitan Opera House, had the Imperial permission to leave the Royal Opera in Berlin for the time she is singing in this country. Wealthy New Yorkers who have been honored by Emperor William with attentions while in Germany are taking pains to make Miss Hempel's visit in New York as agreeable as possible. The charming prima donna sang Tuesday evening of last week at the musicale given by Mr. and Mrs. Cornelius Vanderbilt at their home, 677 Fifth avenue. Ysaye was the other artist of the evening and the Nahan Franko Orchestra played several numbers. Miss Hempel sang an aria from "Ernani," a cradle

song by Humperdinck, "The Violet" by Mozart, the Richard Strauss serenade, and the Bach-Gounod "Ave Maria," for which the great Belgian violinist played the obbligato.

The music committee of the Paterson (N. J.) music festival has decided that a local singer, Edward McNamara, a baritone, is enough of an artist to be assigned a place on the program for the coming feast of music in the "Silk City" the last week in April. As has been previously stated in THE MUSICAL COURIER, the festival in Paterson will honor the centennial of Verdi and Wagner. Monday evening, April 28, will be devoted to Wagner, and the singers for this night are Johanna Gadske, Rosa Olitzka, Riccardo Martin and William Hinshaw. Verdi compositions will be rendered on the next evening, with Alice Nielsen, Mary Desmond, John McCormack and Giuseppe Campanari as the interpreters. Yvonne de Treville, Daniel Beddoe, Horatio Connell and Edward McNamara will be heard on the third evening, Wednesday, April 30. The program is to include Massenet's "Eve" and miscellaneous arias and songs. Mr. McNamara was born and educated in Paterson; his voice is described as "robust and of splendid quality." C. Mortimer Wiske is the musical director of the festival.

Minnie Tracey, the American soprano, who has not visited her native land in eight years, is expected to arrive in New York this week. Miss Tracey is to tour under the management of Haensel & Jones; she gives her first New York recital at Aeolian Hall, Thursday afternoon, February 6. Miss Tracey's home is in Paris.

Edmond Clement, the French tenor, is to appear in joint recital with Maggie Teyte at Aeolian Hall, Thursday afternoon, January 30. The tenor is to sing a Gluck air ("Iphigenie"), a group of old French chansons, and with the soprano some excerpts from the operetta "La Laitiere de Trianon" (The Milkmaid of Trianon), score by Weckerlin. Clement has a gifted daughter, who has inherited her father's musical ability, and for that matter, her mother's musical talent also, for Madame Clement is an accomplished pianist. On one occasion, Clement was booked to give a recital with a soprano in a city of France. The soprano was unable to fill the engagement, but as Clement's daughter and wife were in the audience, he requested Mlle. Clement to unite with him in two duets which he was billed to sing with the professional soprano. Madame Clement completed the family group by playing the accompaniments for these concerted numbers as she had often done at their charming home in Paris.

A friend of Clement gives the following description of the popular singer: "Well proportioned, of slight build, with a mobile, expressive face and an innate elegance of bearing and deportment, Edmond Clement occupies a niche distinctively his own among the well known concert and operatic singers of this generation. Singers there are who have some distinguishing traits along certain lines, which give them a claim to more than ordinary consideration, but Mr. Clement possesses in addition to his beautiful voice an extraordinarily developed sense of finesse which serves as well in giving an exquisite turn to a musical phrase as it does in greeting an audience from the platform or a visitor in his home. It is a quintessence of breeding that can never be acquired since it has for its wellspring an harmonious, highly attuned nature, leavened by a beautiful kindness that looks friendlywise into the world's face and receives in return the glad smile with which this same world rewards its favored ones. And among these, Edmond Clement may safely be adjudged from the success which has followed his every effort, in every phase of musical expression."

The writer had the privilege of hearing some even, beautiful scale singing in Helene Maigille's studio at Aeolian Hall, Wednesday of last week. The singer was Greta Stoeckle, a lyric soprano from Wilmington, Del., who comes to New York once every week in order to take a lesson of Madame Maigille. After the exercises, Miss Stoeckle sang Chadwick's setting of "Du bist wie eine Blume," in which she disclosed a method of singing irreproachable of its kind.

Helen von Doenhoff reports that the articles about her studio of singing published in THE MUSICAL COURIER have brought her inquiries from many States. One of the latest pupils to come to her through these interviews is from Cincinnati, and this young woman will be heard from some day, too. Madame Von Doenhoff is always able to make her meanings clear to her pupils. She believes there is only one genuine method of singing, but that must be ap-

plied according to each pupil's requirements, and among them at 1186 M

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plied according to the voice and intellectual capacity of each pupil. Harriet Barclay and Mrs. Gustave Kerker are among the advanced pupils in the Von Doenhoff studio at 1186 Madison avenue, New York.

Ottile Metzger, the famous contralto of the Hamburg Opera, who is in New York for a few days to sing twice with the New York Philharmonic Society, Thursday evening and Friday afternoon, January 23 and 24, will return to Europe Saturday on the Majestic. It was Madame Metzger who sang the role of Columbia in Dr. Nicholas J. Elsenheimer's prize cantata, "The Consecration of the Arts," when the work was produced in Wiesbaden, Germany, in the month of May, 1910. The performance was on command of Emperor William. As His Majesty was about to start for the music festival, his uncle, King Edward of England, died, and thus he failed to hear the performance of a work in which he was interested. As Dr. Elsenheimer now resides in New York, all of this will interest his friends on both sides of the Atlantic. Madame Metzger has sung Elsenheimer's songs in Germany with much success.

Clara Butt has defended the custom of using sandwich men to advertise concerts. The English contralto stated that it is the fashion in London to have men parade the streets carrying placards with the names of great artists, and announcing that concerts would take place at a certain hour and place. In speaking of this custom, Madame Butt further explained: "The advertising plan is one long in vogue in London, so that it never entered my mind that there was anything odd about it. Over there, it is quite the customary thing to have a whole line of sandwich men for every concert of importance, and as our New York Hippodrome appearance is to be in every sense a popular one, I see no reason why we should not use a popular method of advertising it. The plan is hardly worth all the fuss being raised over it."

Pastel tints are quite evidently favorites with Madame Butt, and these colors are very becoming to her dark beauty—dark only as to hair and eyes—as the handsome singer's complexion seems quite fair. At her first appearance in Carnegie Hall, with the Volpe Symphony Society, Tuesday night of week before last, Madame Butt wore a gown of filmy green chiffon over white silk. For her recital last week she was dressed in a light shade of blue, or it looked blue under the glare of the electric lights. The gown was touched at the panner and waist with burnt orange; the bodice was formed mainly of shadow lace, and the corsage was resplendent with jewels and decorations presented to the contralto by members of various European royal families. A string of pearls encircled her swanlike throat.

Putnam Griswold has planned to sing some novel songs at his forthcoming recital, to take place in Aeolian Hall, Monday afternoon, January 27. The Metropolitan Opera basso is to include on his very interesting list for this day, "The Husbandman," by Haydn; "St. John the Baptist," by Emil Polak; "Redman's Requiem," by Marion Bauer; two songs by Sidney Homer, and lieder of Schubert, Schumann, Hugo Wolf and Richard Strauss. This will be Mr. Griswold's first recital in New York this season, although he has had some appearances in concert.

John McCormack's beautiful enunciation of Italian and his Latin warmth in delivering arias from the Italian operas have created some rather amusing opinions in certain quarters. One writer, according to report sent in by one of Mr. McCormack's friends, thinks the Irish tenor should have been "born close to the Mediterranean, because of his wonderful interpretation of Italian and French music." The Irish tenor did study in Milan for several years, and as he was in his first youth in those days, he naturally absorbed the "atmosphere" of the Latins, and that clears up the mystery of an Irish born artist singing Italian like a Tuscan and French like a Parisian.

Now, there is Pasquale Amato, the Italian baritone, of the Metropolitan Opera House, who sings German with great purity, and moreover, acts the Wagnerian roles as if he had lived in the vicinity of Bayreuth all his life. Amato's Amfortas in "Parsifal" and his Kurwenal in "Tristan and Isolde" remain among the never to be forgotten impersonations at our proud grand opera establishment. Amato, too, is one of the most fascinating concert singers in this country today. But Amato cannot be long spared from his duties at the Metropolitan to make concert tours. He stands in the ranks with the most versatile artists we have heard in a generation.

On account of illness in her family, Mrs. C. Howard Royall has postponed until late in the season her musicale, which was to have taken place at the Royall studio, 30 East Fifty-seventh street, last Thursday afternoon. Among the singers Mrs. Royall had planned to introduce was Josephine McColloh, the Philadelphia soprano, who

has been trained entirely for her career at the Royall school of singing. A number of matrons and girls in fashionable society who study seriously with Mrs. Royall are usually introduced at the Royall musicales. Invitations are limited to kinspeople and friends of the pupils.

Among the mementos prized by Katherine Evans von Klenner are the letters and gifts from the late Pauline Viardot-Garcia, who was the teacher of Madame Von Klenner. In the Von Klenner School of Music in New York and also at the Von Klenner Summer School at Point Chautauqua, on Lake Chautauqua, N. Y., pictures of the Garcia family occupy places of honor. The friendship between the Garcias and Madame von Klenner was very close, and so long as Madame Viardot lived in Paris, she took a deep personal interest in the Von Klenner pupils who were sent abroad for coaching or to make their duets in some of the Continental opera houses. Some years before Madame Viardot passed away, Madame Von Klenner, her American representative, organized the Viardot Quartet consisting of two sopranos and two contraltos, pupils of the Von Klenner School. The Viardot Quartet has sung frequently for charity in New York and vicinity and in the summer months at resorts along the route of the New York Chautauquas.

Lucrezia Bori, of the Metropolitan Opera Company, in a simple dress of sapphire blue silk, gave the program which preceded the annual breakfast of the Harlem Philharmonic Society at the Waldorf-Astoria last Thursday morning. For a review of the event, see another page of this issue of THE MUSICAL COURIER. Florence Hinkle, soprano, and Reinald Werrenrath, baritone, are to give the next musicale of this society, Thursday morning, February 20.

Madame Schumann-Heink is to be the star of the next evening concert of the Mozart Society at the Hotel Astor, Wednesday evening, February 19. Madame Namara-Toye sings for the Mozart Club, Saturday afternoon, February 1, with Xaver Scharwenka, the Polish pianist-composer, as the other artist of the program.

Julia Culp has been engaged for the midwinter concert of the Rubinstein Club at the Waldorf-Astoria, Tuesday evening, February 18. Franklin Holding, the young Maine violinist, also appears at this concert.

Léon Rains, the American basso, from the Dresden Royal Opera, after his New York recital Saturday evening of week before last, left for the West to fill a large number of dates. Rains' lieder singing is another thing that has made us feel grateful; his art is lofty and his voice noble and moving.

More reports in circulation about voices that are to be changed. The latest news from the lyrical Rialto is that one of the very popular baritones is gradually to be developed into a tenor.

William Becker's Boston Notices.

William Becker, the noted pianist, won the appended criticisms from the Boston critics:

When Mr. Becker played the B minor scherzo of Chopin and the A flat polonaise he was genuinely dramatic. He played the waltz without sentimentality, a little too slowly, perhaps, yet without cloying sentimentality, and with thought of the swish of old silks, the murmur of beautiful women that might echo in some forgotten chamber.—Boston Post.

His playing of Handel's "Harmonious Blacksmith" and Beethoven's "Waldstein Sonata," works with which the piano loving public is familiar, was marked by impressive skill and intelligence.—Boston Journal.

We have recently had two Russians, a Venezuelan, a Hungarian, etc., etc., in recitals, but not an American, and it is the reviewer's pleasant duty to record that the native pianist did not shrivel before his foreign ones who had preceded him.

He is a broad and sometimes powerful player, but he does not allow his strength or his technic to run away with him. He makes his virtuosity a means to an end.—Boston Daily Advertiser.

His "fighting piece," as they would say in Cleveland, was Beethoven's sonata in C major, surnamed "Waldstein." A more complete apprehension of the composer's content in this sonata has not been heard here for many a moon. It was intensely subjective; it was magnificently restrained. The rest of the program was immensely interesting.

In Chopin of the scherzo and the polonaise Mr. Becker's technic was so supreme that the matter and the manner seemed merely a question of choice. Both pieces were held in restraint and finely attuned to their import. In Rubinstein's staccato study the pianist loosened the reins on the backs of the steeds of his manual dexterity, perhaps with a little bravado, as if to say that his refusal to do it hitherto had not been from want of the technical fluency. It would be saying more for his playing if Boston had had a more distinguished array of pianists this season, but as matters stand Mr. Becker's appearance irresistibly suggests another episode of the elder novelists. Lochinvar, also, came out of the West.—Boston Transcript. (Advertisement.)

Bogmuil Zeppler's "Monsieur Bonaparte" has been accepted for performance by the Strassburg Opera.

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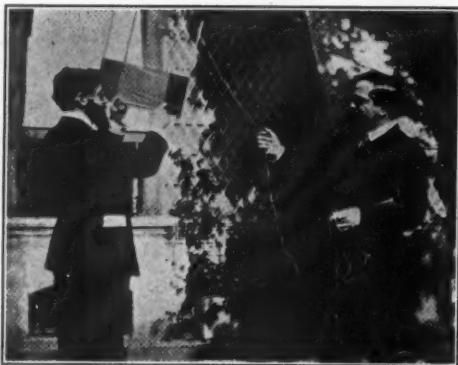
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43 Boulevard Beauséjour, PARIS, January 7, 1913.

As was recorded last week, "Fervaa," "action musicale" in three acts and a prologue, by Vincent d'Indy, was given



AIRMAN DEBUSSY (ON THE RIGHT).

last Tuesday at the Paris Opera. The impression given by the papers was that the work was a tremendous success, but there have been very small lines at the box office of the Opera to get tickets for the second representation. Yesterday at 11 o'clock (the box office opens at 10) there were only four or five people in line, and while I stood there only one person asked for tickets for "Fervaa,"



ALFRED BRUNEAU, Famous French composer.

and there were still seats for sale in the second row of the balcony. That does not constitute a great rush.

Mr. Durand, the publisher of this opera, has made the work of the critic very easy by reprinting in book form all of the press criticisms which appeared on the occasion of the first performance of the work in Brussels, March 12, 1897. Before giving any quotations from these criticisms it is necessary to call my readers' attention to the fact that the question of Wagner and his influence on French operatic art was at that time just at its height. There are always a certain number of people here who want France to be French at any cost, and whether they are right or wrong is not a matter which can be entered into here. It is sufficient to state that they are a very

real force, these art patriots, and much of the hatred of Wagner and his school was due to a fear of his influence, which, it was felt, would be altogether destructive to French art and French nationalism.

It is quite natural, therefore, to find many of these critics crying out that d'Indy and his opera are nothing but products of German soil. But there are also many critics who believe that d'Indy was to be the great French Wagner, who claim that this work is not a copy of Wagner, but a continuation of his work. Some of the critics even go to the absurd length of saying that d'Indy surpasses Wagner.

But, to begin with, it is necessary to tell, in as few words as possible, the story of the opera. The prologue begins where Fervaa, a Celtic chieftain, and his companion and tutor, Arfagard, a Druid, are set upon by bandits. Fervaa is wounded, but at the right moment Guilhen, a beautiful girl of the South, appears and saves him from further harm. In the next scene, the opening of the first act, we learn that Fervaa is to be the savior of his race, but that he must be pure, "and that neither his body nor his soul shall ever have been touched by love." There follows a long love scene between Fervaa and Guilhen. But at the last words of Fervaa: "Oh, Guilhen! In spite of myself thy brilliant eyes intoxicate me! Ah! my Guilhen, I love thee, I am thine!" the voice of Arfagard is heard calling him. His time has come to prove himself the savior of his race, and he turns to his mistress and cries: "Cursed be love!" and rushes out. Guilhen, in her anger, leads her people against the people of Fervaa. These latter are defeated, but Guilhen herself is mortally wounded and, in the final scene, dies in Fervaa's arms. Fervaa then mounts upward and upward, amid a chorus of mysterious voices, and disappears into the clouds.

I need not point out the Wagnerism of all this. It may really be a French legend, as some of the critics suggest, but we cannot help feeling the analogy between Fervaa and Parsifal, between Guilhen and Kundry, and between Arfagard and Gurnemanz. Nor can we fail to see a certain association, to say the least of it, between the final scene and the final scene of "Götterdämmerung" combined with the passage of the gods across the rainbow in "Rheingold." The bursting out of the sun from the clouds is very similar to the latter scene. There is also a love duet which some of the critics compare with the duet in "Tristan." But I will quote a few passages from the criticisms. I refer, of course, to those which appeared on the occasion of the first performance in 1897.

La Revue des Deux-Mondes: "This is a work of which it is necessary to speak with a little irony, much seriousness, infinite respect and some admiration." I begin by quoting this passage because it seems so perfectly to résumé the situation. The following is no less so. It comes from the Frankfurter Zeitung, which hardly ever, I may add, employs a musician of any importance to write its musical criticism: "Fervaa is a sort of Parsifal of the French middle ages, savior of his people, precursor of

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Christianism, religion of love, destined to replace Celtic superstitions. The piece might be called 'The Twilight of the Druids.' Paul Dukas writes in the *Revue Hebdomadaire*: "The basis of the poem of Fervaa is Wagnerian." It is only fair to add, however, that Dukas defends this and is an enthusiastic supporter of the work. The same writer says: "The very long and very remarkable duet . . . is rich in elevated thought and full of passion." I quote this passage because other critics say just the opposite and find that passion is one of the things that d'Indy lacks. Finally Dukas writes, as do also several other critics, a sort of prediction: "It is certain that d'Indy has not here shown us all that he could do nor said his last word. The work, separated from any alliance with Wagner, which is already suggested by 'Fervaa,' will surely be written by him, and I believe that his next dramatic work will be the accomplishment of the magnificent promises which we find here." (This next opera was "L'Etranger," which was given for the first time in Brussels on January 7, 1913—exactly ten years ago today—and for the first time in Paris at the Opera, December 4, 1903.) It seems as if Dukas' prophecy had not been fulfilled.

The *Journal des Debats* writes: "If there was one thing with which we could reproach d'Indy, it was that he remained cold in passages where emotion was demanded; it was for having little charm and melodic expansion; but we now find in 'Fervaa' numerous passages which should modify this widespread opinion and which prove that he is capable, when it is necessary, of feeling, almost of passion. Is there anything which cannot be done by the force of the will?" Further on the same writer says: "This endeavor of the author to avoid not only what is trivial but also what is natural . . . etc." And in another place he speaks of the substitution of French mythology for the German mythology exploited by Wagner. And I find that these passages exactly represent the average public opinion which invariably lays stress on d'Indy's lack of passion, lack of melodic charm, lack of spontaneity, and the association of the dramatic idea of this opera with those of Wagner.

Here is an interesting biographical note from *Le Temps*: "He was, if I am not mistaken, one of half a dozen Frenchmen who, in July, 1870, had gone to Munich to be prescient at the first representation of 'Die Walküre.' Recalled in haste by the declaration of war, he found himself more than once during the siege of Paris face to face with the very Bavarian soldiers whom he could have seen a few weeks earlier quietly mounting guard about the theater where Wagner for some time was the master." This writer excuses the resemblance with "Götterdämmerung" by the following: "The profoundly sad idea of the end of a race and a religion was certainly that which dominated the 'Twilight of the Gods,' but it belonged so little to Wagner and to Germany that we find it already formulated in the denouement of the 'Prometheus' of Aeschylus, where, not without courage, the Athenian poet predicted the death of the gods." Further on he writes: "One cannot deny, however, that certain musical phrases in the love scene in the first act evoke the souvenir of analogous passages in 'Tristan and Isolde.'" The Gaulois writes: "Certainly, music so ostensibly studied in its deductions, so categorically calculated in all its effects, does not fail, in spite of its flowing technic, to weary the auditor. . . . Beneath the prestige of the composition the dryness of the invention is betrayed. One is dazzled, surprised, shocked, but rarely touched. Where we expect a burst of emotion we find more frequently merely the picturesque and the ingenious, which are brought into play. . . . Except in the final scene, where I find in many places a reminder of Franck, Wagner alone is reflected in

'Fervaa.' . . . And yet, I repeat it, the composer is a master, and he even shows, at times, an individuality. But why must I seek for these places instead of simply opening myself to their reception? . . . my intimately human side was not touched, the depths of my sympathy were not moved by sufficiently human events and deductions, and there was the imprudence of rendering the genius of Wagner so present throughout the whole evening that I could no more detach myself from him." Here, from the *Petit Journal*, is another prophecy: "You will see that our Opera (i. e., the Paris Opera) will be obliged to stage it without delay." This delay was sixteen years! The same critic writes: "Wagner? In naming Wagner it seems to me that I name d'Indy, so nearly is the esthetic manner the same, so complete is the identification."

Alfred Bruneau (I only name the critics who are likely to be known to my readers) writes in the *Figaro*: "If the love duets recall in an excessive manner that of 'Tristan' they are not therefore any the less expressive. . . . The magnificent final scene would be simply sublime if it had not been inspired in a direct manner by Wagner." In the following, from *L'Echo de Paris*, we find a direct contradiction of the idea that d'Indy lacks personality and charm: "That which is most important, that which charms me, is the predominant part taken in 'Fervaa' by the music; it flows in a broad stream, by turns tragic and voluptuous, always personal (i. e., individual or original)." Imagine d'Indy being voluptuous! Camille Erlanger writes in the *Journal*: "Certainly one may reproach d'Indy for his lack of spontaneity, the too mathematical calculation of his writing, the coldness even of his passion." The critic of



"ANGELS' CHORUS" AT SAINT GREGORY CHURCH, ROME (BY GUIDO REND).

Gil Blas is short, concise and to the point: "I had not the energy to go and hear it at Brussels, a reading of this insipid but very pretentious imitation of Wagner having been amply sufficient to discourage me from this dangerous adventure."

Le Moniteur Universel says: "He has certainly, when it is necessary, altogether charming melodic ideas." The same paper in a later article says: "The fact is that 'Fervaa' as a whole, in the poem as well as the music, is the dramatic work which most fully abounds in Wagnerism and the most faithfully molded after the creations of the master, which has ever appeared in the world of music." And the writer then goes on to defend this by saying that the work of a master would be of little value indeed if it did not teach his successors. *Le Jour* says: "One day, speaking of d'Indy before one of the greatest of living French composers, some one said: 'Is it true that d'Indy is a master?' To which the great composer answered: 'Oh! a schoolmaster at most!' We all know what Kapellmeistermusik means, and certainly, compared with Massenet, d'Indy might be accused of writing it." The same

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critic writes further on: "If Wagner had not written his immortal scores d'Indy would be worthy of the most exaggerated admiration—only Wagner came before him." Again the same critic writes: "Correct and cold, his music never attains the expression of human feeling. The author says what he has to say with distinction, but without warmth of any kind. The cry is strangled in an atmosphere heavy with all sorts of complications of a surcharged orchestration. The melody is short, oppressed, and does not spring directly from the inspiration; one is conscious of the effort of production." My respect for this clear sighted critic, whose name is André Corneau.

Camille le Senne writes in *Le Siècle*: "But it is a master who has not wished to free himself and who once more remains pupil. He let his hand rest in the hand of Wagner. . . . The impression given least of all by the work taken in its entirety is that of originality." *Le Monde Musical* (Fernand Le Borne) writes: "An admirable mastery is shown at every page, a perfection to which, I believe, no one had before attained to except Wagner." However, Humperdinck's "Hänsel und Gretel" was given in 1893, four years before "Fervaa," and will any one claim that its technical perfection is not quite as great as the French work. Alfred Ernst, in speaking of the foreign tendency of this work, makes, in Larousse, the following interesting reflection: "Since the Italian Renaissance came to destroy with its accursed breath the bright and fragrant flowers of our soil and to arrest the logical development of our national art by imposing upon it a foreign ideal . . . a sort of abyss separates us from our ancient traditions." We can only say Amen to this and add that the great composers of opera in France—Gluck, Rossini, Meyerbeer et al.—have all been foreigners. Hardly a single French name is associated with the greatness of French opera. *L'Art Moderne* writes: "It ('Fervaa') renews the interrupted tradition in such a way that we may in future establish in the history of the lyric drama the direct descent—Gluck, Weber, Wagner, d'Indy." Oh! Oh!! Oh!!!

And here is another bit of unconscious humor from *La Belgique Musicale* that is no less delightful: "This grandiose event took place on March 12, a date which will be marked in esthetic calendars as Saint Fervaa." The same author continues: "The Wagnerian tetralogy in general, and particularly 'Parsifal,' from which this work springs are surpassed!" Hooray! And he has more of the same sort. But what is the use of quoting stuff like that?

Maurice Kufferath writes in *Le Guide Musical*: "What does it matter if this work is impregnated by the spirit and the style of Wagner?" And *L'Illustre Théâtral* says: "In a work like 'Fervaa' the music forms the commentary from end to end of the dramatic situations, rarely forming set pieces which can be detached."

And in this last is, I think, the secret of the failure of "Fervaa" to take its place among the regular repertory of the principal opera houses of the world. It is certainly

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true that there is very little which can be detached and used in concert form. It would matter little indeed that the manner was Wagner's manner if only the matter were equal to that of Wagner. But that is just what it is not. The motives themselves, so pregnant and beautiful in Wagner's works, are empty and meaningless in "Fervaal." The long, flowing melodies with which Wagner's works abound are here lacking; the splendid orchestral selections which come from Wagner's operas and so frequently find their way to our concert programs with little or no loss by being detached from their original frame are nowhere to be found in "Fervaal." The dramatic conception is fine and loses nothing from being so much like the Wagner dramas, but the music is not sufficiently inspired to uphold it. Were it a simple drama or melodrama, a work that could be played successfully as a drama without music, this would not be such an important matter. But it is not this. The libretto, like all the Wagner librettos, is obviously intended for a musical setting, and it is of such a kind that this music must of necessity be good music, music which we can love for itself, music which charms us. And this is just what this music is not. It is technically as nearly perfect as possible, and that is about all one can say for it.

Paulo Gruppe's New York Recital.

There was a good sized audience at Aeolian Hall on Monday evening, January 13, to hear Paulo Gruppe, the



PAULO GRUPPE.

cellist, in the following program, with Max Herzberg at the piano:

Sonata Saint-Saëns
Suite, C major Bach
(For cello alone.)
Chanson sans paroles Tchaikowsky
Minuet Haydn
Swan Saint-Saëns
Allegro Klenzel

The opening number was given a splendid reading, disclosing unfailing clearness and purity of intonation, graceful bowing, phrasing of unusual excellence, and a masterly technic. The performance of the Bach suite compelled admiration, the artist giving a most scholarly interpretation of the music, and revealing a fine rhythmic sense, as well as authority, simplicity and intelligence. It requires not only a perfect knowledge of the instrument, but also great musical sympathy to play such a work well. In the Tchaikowsky and the Saint-Saëns numbers Mr. Gruppe disclosed a fine singing tone and deep poetic feeling, and the concluding numbers displayed to advantage his dexterous bowing and technical skill. He is an artist of serious aims, fine musical taste, an expert in the technic of his instrument, both in the left hand and in the bowing, and he has a finished style. His entire performance compelled the admiration of his hearers, who recalled him many times and applauded all his numbers enthusiastically.

Max Herzberg came in for a share of the applause for his admirable playing of the piano part; it was distinguished for astonishing precision, polished technic and elegant style, and Mr. Gruppe insisted upon his coming out to bow his acknowledgments with him.

Gabrilowitsch in Berlin and Munich.

Ossip Gabrilowitsch, as has already been stated in THE MUSICAL COURIER, is giving this winter a series of six concerts both in Berlin and Munich to illustrate the development of the piano concerto from Bach to the present time, the programs of which have also already been published in these columns. Below are notices of the first two concerts of the series, taken from Berlin and

Munich papers. The program of the first concert comprised the Bach G minor, the Mozart D minor and the Beethoven C minor concertos. The second program was made up exclusively of compositions of Beethoven, the G major and E flat major concertos and the "Choral" fantasy. The notices follow:

The large audience which attended the first concert, and particularly the large proportion of music students present, proved that this series has attracted the interest which it deserves. No one is better fitted to present these programs than just Gabrilowitsch. What I heard of the first program bore all the artistic earmarks which always distinguish the playing of this eminent pianist.—Berliner Lokal-Anzeiger, Berlin, November 24, 1912.

The first concert promised very much for the success of the series. The performance of the Mozart concerto was not only technically perfect, but was also marked by splendid feeling for the correct style and a fine sense for musical niceties. The hearty applause it earned was well deserved.—Berlin Börsen-Courier, November 24, 1912.

With the first concert Gabrilowitsch proved that he is fully equal to the tremendous task which he has set himself. It was a pure joy to note how this fine musician brought out the characteristic points of the different compositions.—Norddeutsche Allgemeine-Zeitung, Berlin, November 26, 1912.

Gabrilowitsch was once again the splendid technical and intellectual master of the piano whom we have long known. All the nervousness and unrest of the development period has disappeared—his playing is a model for the younger pianists. I cannot imagine a more complete, perfect and elegantly simple performance of the Beethoven concerto than his.—Vossische Zeitung, Berlin, November 27, 1912.

His touch is light, elastic and finely modulated and his wonderful technic, scoring every difficulty, gives a feeling of absolute surety, so that one is left absolutely free to enjoy the purely artistic side of the performance. His playing of the Beethoven concerto was magnificent, a triumph of artistic virtuosity, and his finely sympathetic performance of the Mozart concerto was on the same high plane.—Berliner Börsen-Zeitung, Berlin, November 24, 1912.

It is not necessary to mention again here the splendid qualities of Ossip Gabrilowitsch, pianist. Yesterday his clean, correct playing of the Mozart was especially worthy of notice. There was a very large audience which applauded stormily and called the artist out a half a dozen times.—Post, Berlin, November 26, 1912.

His playing of the Beethoven C minor concerto made an uncommonly satisfying, agreeable impression on me. It was a combination of technical and intellectual mastery and an exhibition of fine feeling for style such as one seldom hears.—Dr. Leopold Schmidt, in the Berliner Tageblatt, November 26, 1912.

In his first concert Gabrilowitsch showed to what heights he has attained as pianist. The splendid applause which was accorded him and Leopold Kreutzer, the fine conductor who directed his accompaniments, was the well-earned reward for a finely accomplished artistic task.—Kleines Journal, Munich.

Gabrilowitsch stands today so high that only a very few of the modern masters can be ranked with him—and this is not an opinion but a fact. The enthusiastic crowd which greeted him in the Odeon showed by its applause that it was grateful and sympathetic for all he offered, even though he did play three concertos on one program.—München-Augsburg Abendzeitung, Munich, November 16, 1912.

As pianist this artist stands on the proud height of complete mastery. That all was technically perfect goes without saying. But the interpretation as well showed Gabrilowitsch to be a really great artist—a musician of taste and with a fine feeling for style.—Robert Louis, in Münchener Neueste Nachrichten, Munich, November 14, 1912.

Gabrilowitsch fulfilled his task in an absolutely astounding manner. As pianist he is, in one word, master; and one feels that he now is at the height of his mastery. Everything was clear and beautiful and at the same time temperamental and manly.—Robert Louis, in Münchener Neueste Nachrichten, Munich, December 3, 1912. (Advertisement.)

Mozart Society Program.

Xaver Scharwenka, the Polish composer-pianist, and Madame Namara-Toye, the lyric soprano, are the artists engaged by the Mozart Society for the next afternoon musicale at the Hotel Astor, Saturday, February 1. The program for the afternoon will be as follows:

Ballade, op. 23, G minor Chopin
Russian Nightingale's Song Alabielt
Madame Namara-Toye.
Impromptu à l'hongroise Schubert-Scharwenka
Scherzo, op. 16, E minor Mendelssohn
Valse, op. 42, A flat Chopin
Mr. Scharwenka.
Stille Thränen Schumann
Jeunes Fillettes Weckerlin
Serenade Rudolph Ganz
L'Oiseau Bleu Decreux
Madame Namara-Toye.
Spanish Serenade, op. 63 Scharwenka
Two Polish Dances, op. 3 Scharwenka
Reminiscences du bal, op. 54, No. 1 Scharwenka
Mr. Scharwenka.
Songs My Mother Taught Me Dvorák
Song of the Nile Courtlandt Palmer
Pierrot Dagmar Rubner
Madame Namara-Toye.
Le rossignol Liast
Polonaise, E major Liast
Mr. Scharwenka.
Gavotte from Manon Massenet
Madame Namara-Toye.

"Fidelio" has been given twenty-five times in Brussels within the past eight months. Otto Lohse conducted.

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VIENNA

Buchfeldgasse 6,
VIENNA, VIII, December 31, 1912.

Rose and Otilie Sutro gave a unique concert in Kleiner Musikverein Saal on two pianos, choosing for their program only compositions of men who had lived in Vienna. Josef Labor, a veteran organist, theoretician and composer, was greatly pleased at seeing his scherzo in canon form included in the program, and although very ill, sent for the sisters to visit him. It is a beautiful work, and the Misses Sutro gave it an artistic and intellectual reading, and it was very warmly received. The numbers beside were: Brahms' sonata in F minor, two pieces by Eduard Schütt, the Chopin-Brahms etude in F minor, Carl Thern's "Tarantella" and the Liszt "Concerto Pathétique." Their playing is distinguished by facile execution, intellectual grasp of the musical content and almost perfect unanimity in even the smallest passages. Indeed, it is often difficult to tell by the ear that there are four hands and two pianos instead of only one artist performing. Encores were received and some were granted; also, flowers were presented, and Vienna hopes to have the great pleasure of hearing them again.

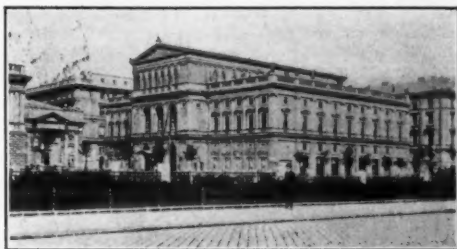
Dagmar Walle-Hanson, for many years past a vorbereiterin or preparing teacher for Leschetizky, in her concert in Bösendorfer Saal, played selections by W. F. Bach, Beethoven, Brahms, Chopin, Kamillo Horn, Leschetizky, Grünfeld and Moszkowski. Without doubt, her playing denotes that she is one of the best exponents of the Leschetizky school. All its traditions are observed, and with a rich warmth and artistic beauty, as well as broad, sonorous tone. Her interpretations are legitimate, and there is no striving for false effects. The Grünfeld number was a capriccio, op. 53, No. 5, which was dedicated to the artist, and the composer was in the audience and seemed pleased at its rendition.

Four pupils of Mary Dickenson's Violin School gave an interesting concert in the Grenimms Festsaal. The participants were Wadna Keil, Madelene Mooney, Violet Jameson and the American, Bessie Taylor. The program included a Dvorák terzetta for two violins and viola; concertos by Brahms, Mozart and Saint-Saëns; the Kreisler-Pugnani prelude and allegro, and a composition of Mary Dickenson, "Caoine," or an Irish "Totenklage." On account of conflicting dates, the correspondent was unable to hear this concert, but I am informed that the pupils showed that they were being taught along the right lines and that each one possessed musical ability. Walter Golde again displayed his efficiency as an able and sympathetic piano accompanist.

There was an excellent presentation of "Aida" in the Volksoper, with Lefler in the title role, Sabina Kalter as Amneris, Herr Mann as Rhadames, Herr Kriener as Amonasro, and Herr Rosalewicz as Ramfis. Each singer displayed dramatic ability as well as great vocal skill and a beautiful voice. Especially good was Sabine Kalter in the difficult role of Amneris. Although this is her first season in opera, she is a great favorite, and was called upon to sing twenty-four times in one month—an unusual record for a new singer. The staging and scenery was very effective, although, owing to lack of room, it was necessary to have many stairs on the stage to accommodate the pageants. Herr Tittel, as musical director, who is already winning many praises from the critics, extracted the very best qualities from his orchestra. Kammersänger Theo Gunther (of Bayreuth fame) and wife were in the audience.

The artist guests of the American Musical Club in Vienna were Baroness Ilka d'Orsay, coloratura soprano; Charles Hyll, concert violinist; Zora Weiss, contralto, and the pianists, Alexander Brailowsky and Florence Trumbull. Baroness d'Orsay chose an aria from "Traviata," and "Frühlingstimmen," by Strauss. Her voice is very flexible and has great range. She has been a pupil of Fräulein Hansi Mütter for a number of years. Charles Hyll, who studied under concert violinist, composer and excellent pedagogue Luigi von Kunits, displayed technical skill and real musical feeling in his able interpretations of the charming polonaise and romanze (manuscript) of

Rudolph Muchsel. The composer, Rechnungsrath Rudolf Muchsel, officiated as pianist in this number, and it was very well received. The music shows much ingenuity in the handling of the themes and the working out, and does not possess any disagreeable modern features. Herr Muchsel displayed his proficiency at the piano as well as efficiency in composition. Mr. Hyll also added the Paganini "Moses" variations on the G string. He leaves



MUSIC VEREIN BUILDING, VIENNA.

shortly for a tour in Russia, and will doubtless have much success. Alex. Brailowsky played the first piano in the Beethoven C minor concerto. He gave this a noble, truly musical reading, with deep earnestness and temperamental fire and warmth. Although only sixteen, he has attracted the interest of Leschetizky, and if he continues to progress, his name will be among the first ranks of pianists. His teacher, Florence Trumbull, played the second piano with great taste and skill and always gave the right support, besides demonstrating that she can perform as well as instruct. Zora Weiss, a pupil of Professor Ungar in the Royal Conservatory, sang "Sänger's Vorüberziehen," by A. Grünfeld; "An Open Secret," by R. Huntingto Woodman, and "Weyla's Gesang," by Wolf, in a rich, powerful contralto voice of wide range and great beauty.

America had the rare privilege of hearing the Wiener Männer Gesang Verein last season and will doubtless find



ROSE AND OTILIE SUTRO.
Who give double piano concerts with excellent success.

it interesting to learn that this is the seventieth year since its organization and it has given 962 open performances. In its last concert the Tonkünstler Orchestra accompanied, and all was under the highly efficient director (choirmaster) Viktor Keldorfer. The program began with "Das deutsche Lied," by Anton Bruckner, which was the last men's choir composition he left. Hugo Kaun's "Zigeunertreiben" followed, with the baritone solo by Ludwig Hauswirth, of the Männer Gesang Verein. A five voiced choral, "Abendlied," by C. F. Adam, and "Braun Maidelen," a folkslied of the eighteenth century, by Hugo Jüngst, came next; then "Prometheus" (still in manu-

script and dedicated to this organization), with full orchestra accompaniment, composed by Karl Bleyle, of Munich, was given an effective reading, and I heard it praised by connoisseurs, but, unfortunately, I was unable to hear it. He has already had two tone poems (words by Nietzsche) given in Vienna. They are "An den Mistral," for men's choir and full orchestra, and "Lernat lachen!" for mixed choir, soli and full orchestra. Then, for the nucleus and grand climax of the program, came Liszt's "Hungarian" fantasia. The virtuoso, Marie Louise Bailey-Apfelbeck, was the pianist. And never was she heard to better advantage. There was an audience of three thousand; the Gesang Verein and orchestra were grouped on the stage, against which her gracious, queenly figure stood out in strong contrast. And with what manlike virility of tone, what fire, spirit and true Slavish abandon she made those wild Volksmelodies sing out. She never asserted her own individuality, but gave the pictures as they were intended to be given in all their intensity of wild emotion. Small wonder that the audience acclaimed her, even the orchestra and choir applauding. For encore, she chose a simple "Song Without Words" of Mendelssohn. The final climax of the evening was the rendering of the symphonic ode for choir, solo voices and full orchestra, "Die Wüste" (The Desert), by Felicien David, poem by August Colin, German translation from Ferd Braum. This was first given by the Männer Gesang Verein just fifty years ago under Choirmaster Herbeck and the second time in 1869 under Kremser's direction. Richly descriptive of a caravan's journey through the desert's storms and sunshine, with Oriental music often heard and the cry of the muezzin, it is very effective and was given an excellent presentation. The actor, George Muratori, of the Royal (Hofburg) Theater, and tenor Rudolf Ritter, of the Volks Oper, took care of the declamation and the solo parts, and Leopold Godocser sang the muezzin's part in a most realistic manner. After the performance, the officers of the Verein and directors with their wives invited the composer, Karl Bleyle; the piano virtuoso, Marie Louise Bailey-Apfelbeck, and her husband, Captain Apfelbeck, and THE MUSICAL COURIER correspondent to a banquet in the Hotel Elizabeth. Thanks to the artist guests were given in an eloquent toast by the president, Herr Krickl, and Ludwig Richter, to which Captain Apfelbeck, in behalf of the artists, responded. Graf Ferdinand yielded to the general request by singing the solo of Sarastro from the "Magic Flute" in a deep, round sonorous bass of truly noble quality. Another member rendered some humorous selections (monologue), and many quips and quirks were exchanged, mostly referring to the world's journeys this worthy organization has made. LOLITA D. MASON.

John Byrne, Valeri Pupil, Sings in Ireland.

John J. Byrne, the young American tenor endowed with what many people have defined "an Italian voice," has recently sung in Ireland, creating the most favorable impression. Mr. Byrne's voice is unusual in volume, quality and range, and he uses it with skill and taste. He has recently been offered a position in comic opera, but he wishes to exploit his faculties in a more important field, and there are many reasons to believe that he will succeed. In Newry he appeared in the Town Hall, where John McCormack appeared last year, in a program similar to that sung by the distinguished Irish tenor. Byrne is a pupil of Madame Valeri, of New York.

The following press notices refer to his appearance in Ireland:

John J. Byrne, the American tenor, was a decided hit in his song "Addio Mignon" (Thomas). Of striking appearance, he put correct expression into his singing, and his contributions were appreciated. His voice was sweet, though powerful, and in his encore song, "I Hear You Calling," it was heard to perfection. He received quite a pleasing ovation.

Part second of the program was proceeded with—the second portion proving even better than the first. The initial item was another song entitled "Ireland, I Love You," by Mr. Byrne. Like his previous ones, this song was rendered in a manner which left nothing to be desired, and he was thoroughly deserving of the plaudits he received. As was natural, an encore was insisted upon, to which Mr. Byrne responded. Miss Treacy's Irish songs added not a little to the pleasure of the evening. The very simplicity of the pieces she selected added charm to her singing.—Newry Telegraph.

John J. Byrne got a rousing reception. His magnificent tenor is well known, and he was seldom heard in better form than last night. His first song was "Addio Mignon" (Thomas), and so successful was he that the audience insisted on a recall, and Mr. Byrne sang "I Hear You Calling Me," his interpretation of the pretty number being all that could be desired. Mr. Byrne is in the first rank as a vocalist and Newry may well feel proud of being able to claim him as a townsman.—Newry Report. (Advertisement.)

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THE STEINWAY PIANO

DRESDENDresden Bureau of THE MUSICAL COURIER,
EISENSTUCKSTR., 16, December 20, 1912.

At the Opera we have had a number of revivals, but no entirely new work since Strauss' "Ariadne," which for reasons I have explained in my account of the Dresden premiere, has not until now proved to be a drawing card. It will, however, always possess a unique interest as showing a new trend in the Strauss operatic composition. Puccini's "Boheme" has been "neu einstudiert" (newly studied). Since the departure of Burrian, and Sembach's absence, there has been found no one in the corps who could adequately fill the role of Rudolf. At this revival the gifted tenor Vogelstrom (who recently took so successfully the part of Bacchus in "Ariadne") sang the part and revealed deep musical feeling and an excellent voice. Nast was, as



GOTTFRIED GALSTON AS A CLIMBER IN THE DOLEMITES.

usual, a splendid Mimi. Catapoli took for the first time (and not with unequivocal success) the part of Musette. Plaschke was Marcel, and Zador the Schaunard. They assumed their parts for the first time, as also did Rüdiger in the role of Alcindor. So it was almost an entirely new cast. The success was brilliant and the house rose to a pitch of enthusiasm seldom witnessed here.

On the same evening the operetta "Der Lila Domino" by Charles Cuvillier, text by Bela Jembach, was given in the Central Theater. It was generally pronounced by the critics of the press here to be of no great value, not having any pronounced originality and being formed for the most part after old and hackneyed models.

An interesting event was the first Volks symphony concert of the season, which is a new city institution and which is given by Olsen and the Gewerbehause Orchestra. On the program were Mendelssohn's "Hebrides" overture, Haydn's "Oxford" symphony and Beethoven's violin concerto, which latter was performed as to the violin with tremendous warmth, pure musical feeling and classic authority, by Theodore Spiering, from Berlin. These Volks symphony concerts attract immense audiences and show clearly the demand of the Dresden general public for music of the highest class. Last year the direction of these newly instituted concerts was shared among different directors on invitation (Herr Olsen being one of them), when the matter of selection called forth some heated discussion and sharp criticism on the part of the Dresden press.

In a recent performance of "The Magic Flute," Wilhelm Fenton, from the Mannheim Court Theater, made a marked impression as interpreter of the role of Sarastro, bringing out the features of this part in far bolder and more noble style than is usually heard. Fenton stamped himself as an interpreter of great power, by his force of personality bringing the whole performance to a very high level.

In a Volks concert given in the building of the Bildungsanstalt Jaques Dalcroze, in Hellerau, Fritz Soot of the Royal Opera gave the "Dichterliebe" of Schumann an

unforgettable reproduction. This concert was under the auspices of the Volks Singakademie, when Pembauer, who suddenly took the place of the indisposed Royal Kapellmeister Kutzschbach, directed ably.

The piano recital of Germaine Schnitzer was a most inspiring evening. The player revealed a delicate, poetic vein, a sense for style and an individuality of conception which, with her carefully thought out delineation, will always win for her a unique place among modern pianists, especially of the feminine class. She has a large technical equipment, possesses an unusual amount of fiery temperament and much finesse, all of them being characteristics also of her master, Emil Sauer. She was at her best in the "Wanderer" fantasia by Schubert and the twelve preludes of Chopin, some of which she gave a memorable rendition. She was fairly stormed with applause and numerous encores were demanded.

Another pianist who now stands with those at the top and whose pianism is a model for students, is Severin Eisenberger, who a few days before the concert just chronicled gave a recital of works by Schumann, Schubert, Chopin and Brahms, and met with an unusually favorable reception on the part of the press and the public.

The concerts given here by Backhaus and Kubelik did not attract very large audiences. And, strange to relate, a performance of "Tannhäuser" at the Royal Opera also had only a slim attendance.

The song recital of Bogea Oumiroff, with the assistance of his very gifted and beautiful sister, Tania Bergmann-Oumiroff (she is married to the talented baritone Bergmann), and the Spanish pianist, Bienvenido Socias, proved to be of more than usual interest and charm. While Oumiroff himself scarcely has a voice large or full enough for the concert hall, yet it is of exquisitely light and silvery quality and almost as velvety and flexible as a woman's. In the great German classics he did not quite sound the heights and depths of their wonderful musical content. Nevertheless he has qualities that give his singing charm and for this he can count always on an interested audience. His real self came to light when he rendered almost unsurpassably some songs of Dvorák and added as encores (demanded by his delighted audience) a number from his repertory of Bohemian composers. In the duets by Dvorák he was assisted by his sister, a combination that altogether carried away their hearers. The pianist gave some Spanish dances of Granados and succeeded so well in portraying their unique characteristics that he compelled marked interest and attention and was repeatedly recalled, receiving almost an ovation.

The second Philharmonic concert presented the famous baritone, Prof. Johannes Messchaert, and the violinist, Edith von Voigtländer. That Messchaert has preserved his remarkable voice as he has done to such an age is phenomenal. Many a younger man might be proud of such placement, timbre, quality and general vocal powers. Yet in one thing it is evident that Messchaert himself feels the inroads of time; namely, he does not seem to dare to attempt anything of the large and heroic style for which formerly he was so famous. Forever memorable, for instance, are his interpretations of Beethoven's "An die ferne Geliebte," of things like Schumann's "Zwei Grenadiere," and many of Loewe's famous ballads. Yet on this occasion he chose only those Schubert and Loewe numbers calculated to display vocal technic of the lighter type, so that his hearers evidently carried away with them only a very one sided idea of his versatile powers. He was, however, received with great acclaim and vociferously recalled. The violinist established no small claims to artistic recognition in Brahms' violin concerto and other selections.

Most marvelous is the violin prodigy, Jascha Heifitz, pupil of Professor Auer. The child has just given two concerts here. Greater technical finish cannot be either imagined or desired. The lad's tone is of ineffable sweetness and purity, his bowing is masterful and his nuances are exquisite. But above all this rises his amazing musicianship—musical feeling, sense for style and power of characterization, which seem as spontaneous with him as his very breath. The little fellow, too, has the bearing of a youthful prince, so far as gentle manners, general refinement and natural courtesy and noblesse go. With that he combines the demeanor and air of an elderly gentleman in his quaint gravity and dignity, which though entirely natural and inborn, must of necessity appear slightly incongruous as seen in this tiny stature with its pretty diminutive

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tive hands, soft, poetic face and childish forehead with curling locks. Winning in the highest degree, he soon had his public in raptures.

Miss Winder-Johnson's recitation evening took place before a fairly large and very select audience, the program being devoted to "Frauen Lyrik." Whatever may be judged as to the wisdom of her selections as a whole it cannot be disputed that in some of them, especially two of M. Hebert, and Grossmutter's "Blumen" (Barbara Ring), one or two of Pauline Schanz and Alberta Puttkamer, Miss Johnson moved her hearers deeply and conquered them completely. Perhaps at times a little too much emphasis is laid upon her striking personality—she was in fact an exquisite picture—but on the other hand, this is a large factor in all dramatic representation. Taking it all in all, one gains the impression anew that Miss Johnson is well fitted for the stage. That is her element and outside of it she will probably not achieve the most convincing triumphs. That she has power, that her voice and diction, manner and general acquirements are above the ordinary, was attested by the deep impression she made upon her hearers, many of whom were moved to tears. Floral tributes, hearty applause and frequent recalls completed the success of the evening.

At their first evening the Brussels String Quartet performed Tschaiakowsky's quartet in E flat minor, op. 30, and Beethoven's op. 59, F major, No. 1, in which they emphasized all the rare qualities and capacities for achievement that have made this organization one of the most famous in Europe.

Franz Wagner at his piano recital again showed that he has a delicate, truly poetic conception, which in the Chopin and similar selections rank him above the ordinary. Moreover, he has technical ability, but still remains somewhat without the grand mastery, the large style and temperamental qualities. His program showed novelties by Juon, Debussy, Kralik and Sgambati. He was warmly received and is becoming a popular player here.

The Roth Trio devoted their last evening to Brahms. The sonata for cello and piano received splendid treatment at the hands of Professor Roth and Johannes Smith. The former, with his clarified execution and strong intellectual perception, and the latter, with his warmth and temperamental power, constitute a delightful ensemble. Also Professor Sahla has developed considerable warmth and fire, showed in his interpretation of the sonata for violin and piano. The highest point, however, was reached in the B major trio. The audience with sincere "Pietät" listened in marked sympathy with the performers, manifesting more than usual recognition of their fine efforts. An ovation was tendered to the Trio at the close.

E. POTTER-FRISSELL.

WHEN A MAN'S OUT OF TUNE.

(By John Philip Sousa, in Northward-Ho!)

The analogy between man and music has not escaped the close observer. We say an instrument is in tune when the several strings or chords are of that tension that each gives the proper sound and the sounds are at due intervals. So it is with man. When his heart is filled with courage, happiness, love, ambition, and general goodness, adjustment is so perfect that he is in tune with all Nature and the Infinite. But should weariness, disappointment, envy, or illness crawl in, the balance is lost and the chords of life jangle out of tune. Tune as applied to a pleasing melodic invention is the soul of music. No tuneless composition has ever lived. Though harmonic cleverness and orchestric painting may attract for a time, tune alone survives, and man loves tune to the extent that many of the simplest are imbedded in his mind from infancy to the grave. My memory recalls two delightful bits that have been with me many, many years; one a child's song:

"Ev'ry little wave has its night cap on,
Night cap, white cap, night cap on;
Ev'ry little wave has its night cap on,
So early in the morning!"

And the other:

"The minstrel boy to war has gone;
In the ranks of death you'll find him."

While far removed in merit both find a counterpart in our admiration for the sweet simplicity of nut-brown maid of country lane, or gallant soldier off to fight for his country's cause.

The peculiarities of instruments are duplicated by the characteristics of human kind, the wide range affording interesting study. The queen of the musical family is the violin, sensitive under all conditions, capable of the most minute gradations of sound and pitch; now sentimental, now brilliant, now coquettish, now breathing notes of passionate love. Look about you and you will find the violin's double among some you know; high strung, diffident, capable of all the emotions, beautiful in the crystallized harmonies of affection and sympathy. Another affinity is the heavy going, stolid, slow thinking, one idea man whose

life is taken up with punctuating time with breakfast, luncheon, dinner, sleep; breakfast, luncheon, dinner, sleep, ad finitum. He may be likened to the bass drum with its "thump, thump, thump, thump" and again "thump, thump, thump, thump"; the thump like the meals and sleep of the man may be great or small, but it is always "thump, thump, thump, thump!"

Then again, we have the man in life, like the instrument in the orchestra, destined never to rise above second position. A third alto horn man may envy a solo alto man, but he remains a third alto man forever. A second trombone may cast jealous eyes at his brother in the first chair, but it availeth him not. Fourth cornets and second fiddles, eighth clarinets and sixth trumpets may deride the captains of industry of the instrumental group, but they ever remain in obscurity. If instruments were born equal, all would be sovereigns, and if men were born equal all would be soloists. Dispositions in instruments and people go hand in hand. The shrieking fife and hysterical woman are twins and both can become nuisances; the golden thread of the oboe's tone and the beautiful voice of shy sixteen walk arm in arm. The pomp and circumstance of the emperor are exemplified in the nobleness of trombone; the languorous lisp of the summer girl is echoed in the rhythm of Andalusian guitar. The love proposal is pictured in the impassioned melody enunciated in the tenor clef of cello, while the flirty giggling of the shallow coquette finds its mate in the fickle flights of piccolo. The man who never deviates, a sort of animated law of the Medes and Persians, meets his rival in the positive "Umph" of bass horn, while the undecided never-can-make-up-his-mind individual is pictured by the hesitating "pah" of the second alto.

Here the analogy ends, for when out of tune, man and instruments require different treatment. The tuner, the adjuster, the bridge and sound post expert, the reed maker, the mandril maker, are the ones called in when piano, organ, violin—woodwind or brass—requires tuning. But when the balance of life is lost and its chords jangle out of tune, adjuster, expert and tuner availeth man not. Like a tired child he must turn back to mother, Mother Nature, living much in her companionship until he becomes a part of her eternal symphony. There is strength in the hills, there is solace in the plain, there is companionship of the forest, while infinite skies and the majesty of ocean are ever suggestive of spiritual immortality. Sweet music murmurs ceaselessly in the faint breath of calm and rich in harmony is weird roar of storm. From spring's overture to winter's dirge the motif ever varies, and always the wide range of Nature's melody is tuned to peace and happiness.

Accustomed long to civilization's ragtime, it is not strange, however, that many of us have become unattuned, that we should have pursued and found not harmony. Distance, possibly, has lent enchantment; yearning, perhaps, has made us thoughtless, and the discords have deceived our untrained ears. But comparative as all things are, this has played its part in bringing us back to the source of all human inspiration, Nature and Nature's creations; the companionship of blue skies, fresh air freedom! No trend of modern civilization, therefore, is more gratifying than the growing appreciation of life out of doors; the turning back to Nature. We find it in the city with nearby country clubs, the country home and the summer resort, and best of all, we are coming to understand that in following the birds in their flight southward we, likewise, are obeying a natural law and adding months to the joy of our existence. In outdoor recreations we tune ourselves anew through riding, shooting, golf, tennis and other sports, for the world's work, where always the song is that of service, throbbing with inspiration from dawn's matin chant to night's sweet requiem!

Schelling Recital Program.

Ernest Schelling is to give his second New York recital at Carnegie Hall, Saturday afternoon, January 25. The pianist is to play the following interesting program:

Chromatic fantasy and fugue.....	Bach
Sonata, op. 111	Beethoven
Two rhapsodies, op. 79.....	Brahms
Two Songs without Words.....	Mendelssohn
Triana (from Iberia)	Albeniz
La Soiree dans Granade	Debussy
Sarabande	Debussy
Toccata	Debussy
Nocturne, B major	Chopin
Three mazurkas	Chopin
Polonaise, A flat	Chopin

Bernthaler in Berlin.

Carl Bernthaler, conductor of the Pittsburgh Symphony Orchestra and the Pittsburgh Festival Orchestra, is spending the winter in Berlin, where he is coaching a number of successful singers.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

The "Treble Clef," a musical club of Missouri Valley, Iowa, was organized by Mrs. R. C. Hills in 1897, and was federated in 1898. The object of the club was for the mutual pleasure and improvement of the musically inclined ladies of the town and country in the study and practice of vocal music. The club has taken part in many and various enterprises of the town, and given much benefit and pleasure both to its members and the public. No public function is complete without its assistance. It has assisted the churches at special services, helped dedicate the Court House and the library, to the building of which it contributed largely besides furnishing a piano; it has supplied the streets with waste paper cans, and raised money for a band stand. But more than all else, it has established a taste for classical music in the town and country, afforded a refined pastime for its members, and stimulated the study of music in the public schools. The club has a membership of twenty-one ladies and meets every Monday afternoon from September to June. "The Legend of Grenada," a cantata, is in preparation to be given early in January, the proceeds to go towards the building of a steel auditorium to be used as a permanent home for various meetings, lecture courses, etc. The club will also give a demonstration in school music in the library, and later in the spring a May Festival will be given, also for the benefit of the steel auditorium. The public spirit of this club might well be emulated by many other similar organizations.

"The Musical Twenty," of Little Rock, Arkansas, is taking, this year, a course in musical analysis and musical appreciation. The first lesson was devoted to the study of motives, phrases, periods and thematic and lyric music. At the next meeting the club studied various kinds of cadences, imitation, counterpoint and fugue. The musical illustrations used were Beethoven sonatas, op. 2, Nos. 1 and 3, op. 10, No. 1, and op. 7; Bach's two part inventions Nos. 1 and 8; two German chorals, and fugues Nos. 2 and 5 from Bach's "Well Tempered Clavichord." The club also discussed novelettes, their origin in literature and music, and the character of Schumann's novelettes, after which Floy Myers played Schumann's novelette, op. 90. The "Kreisleriana" was also reviewed at this meeting, in preparation for the next Musical Coterie Concert.

The 418th concert of the Amateur Musical Club, of Chicago, took place on December 16, 1912, with the following program, arranged by Mrs. Alexander O. Mason and Mrs. Frederick W. Upham. Accompanists, Edith Shaw Brown and Marie C. Bergersen:

Concerto in F minor.....Lalo
Mabel E. Woodworth.
The Dove.....Schindler
Wind and Lyre.....Ware
Le coeur de ma mie.....Dalcroze
O si les fleurs avaient des yeux.....Massenet
Ca fait peur aux oiseaux.....Bernard
Mary Peck Thomson.
Question Douleureuse.....Korestchenko
Scherzo.....Giliere
Eleanor Scheib.
In meiner Heimath.....Hildach
In dem Schatten meiner Locken.....Wolf
Mandolina.....Debussy
The Lake Isle of Innisfree.....Moor
Blow, Blow, Thou Winter Wind.....Quilter
Mrs. C. Furness Hatley.
Präludium and allegro.....Pugnani-Kreisler
La Chasse.....Cortier-Kreisler
Mabel E. Woodworth.

Mrs. Mason is well known in Chicago as one of the foremost women composers, and was president of the club last year. On December 9, the 128th Artists' Recital was given by Leopold Godowsky. This was the Scholarship Fund concert and was given in Orchestra Hall, with the following program:

Symphonic Studies, op. 13.....Schumann
Capriccio, B minor, op. 76.....Brahms
Two Songs without Words.....Mendelssohn
G major.
C major.
Three preludes.....Chopin
E flat.
B flat.
D minor.
Three études.....Chopin
Op. 10, E flat.
Op. 25, F minor.
G sharp minor.
Impromptu, F sharp.....Chopin
Scherzo, C sharp minor.....Chopin
Six études.....Paganini-Liszt
Symphonic Metamorphoses of Fledermaus.....Godowsky
(Themes by Strauss.)

The Amateur Musical Club, of Peoria, Ill., is enjoying its most prosperous year, both in point of attendance and

in excellence of programs. In publishing the programs in the Year Book, a radical step forward was taken, but the large increase in membership (over 165) and the splendid attendance at every meeting is assurance of the wisdom of this action. The Student Branch is also in a very flourishing condition, and very good work is being done by many of the pupils. Peoria, which has always been considered not musical, is fast outgrowing that reputation, and the credit belongs largely to the Amateur Musical Club. On Friday afternoon, November 15, the following program was given:

Duet, O Tell Me, Beloved (from The Secret of Suzanne),
Wolf-Ferrari
Ruby Evans and Mr. Burdick.
The Jewels of the Madonna.....Wolf-Ferrari
Synopsis given by Mrs. Lackey.
SELECTED NUMBERS.
He Objects to My Laughing.....Maliella
Miss Evans.
Mother, Give Me Your Blessing.....Gennaro
Earl Cassell.
Cold Steel for Kisses.....Rafael
Mr. Burdick.
Natoma.....Herbert
Synopsis given by Mrs. Lackey.
SELECTED NUMBERS.
In My Dreams.....Paul
Mr. Cassell.
When Sunlight Dies.....Alvarado
Mr. Burdick.
I List the Trill in Golden Throat.....Barbara
Miss Evans.
Indian lullaby, Beware the Hawk, My Baby.....Natoma
Miss Evans.
I Go Alone (from Cinderella).....Massenet
Miss Evans.
Accompanists: Mrs. Wookey, Miss Sheppard, Miss Allen.
In charge of program: Eleanor A. Greene, Juliett Dodge.

December 13 was Ensemble Day, with the following very interesting program:

Sonata, op. 18, first movement, for piano and violin.....Strauss
F. L. Stead and W. J. Stafford.
Cantata, A Ballade of Lorraine.....Hammond
Baritone solo, Wilbur Bush.
Pekin Women's Club Chorus.
Mrs. Thomas B. Smith, director.
Mrs. W. P. Herget, accompanist.
Improvisata (La belle Grisélidis—French folksong of the
Seventeenth Century), for two pianos.....Reinecke
Mrs. Wookey and Mrs. Slemmons.
Sketches from Italy.....Gretchen
Tarantella.
In Venice.
Caretta Siciliana.
Pekin Women's Club Chorus.

Presto, from D minor concerto.....Saint-Saëns
Mrs. Wookey and Mrs. Slemmons.
In charge of program: Mrs. J. H. Seymour, Mrs. R. S. Wallace.

On January 20 the biggest concert of the year is promised. This will be a recital by Mischa Elman, the violinist.

The Afternoon Musical Club, of Massillon, Ohio, is spending the winter in the study of Russian music, with a miscellaneous program by way of variation. This club was organized in August, 1907, and federated in April, 1908. There are eleven active members who are pianists, and fifteen vocalists; also an honorary membership of two. A most successful artists' recital was given on December 9, with the following program:

Three Songs of Odysseus.....Cadman
Circe's Song.
Nausicaa's Song.
Calypso's Song.
Pleurez! Pleurez, mes Yeux (from the opera, Le Cid).....Massenet
Waldeggesprach.....Schumann
Frühlingsnacht.....Schumann
Ich Glaub, Lieber Schatz.....Max Reger
Nachtigall.....Brahms
Von Ewig Liebe.....Brahms
Three preludes.....Chopin
Waltz in E minor.....Chopin
Staccato Etude.....Rubinstein
This Fairest One of All the Stars.....Kurt Schindler
(Fourteenth century poem—trans. by Rossetti.)
Sylvain.....Christian Sinding
Don't Ceare (Dorsetshire dialect).....Jno. A. Carpenter
Candle Lightin' Time.....Coleridge-Taylor
Gae toe Sleep.....Wm. Arms Fischer
Tis Spring.....Harriet Ware

The MacDowell Club, of Milwaukee, Wis., sends "An Outline of Work" for the winter of 1912-13. The scope and activity of the club is shown in the various committees and different memberships. The standing committees are program, social, membership, students and press. The student division of the club has its own officers and committees, program and social. The active membership comprises pianists, organists, vocalists, violinists, cellists and mandolin players. Among the student members are pianists, vocalists and violinists. There are about seventy-

five student members and nearly 100 active members. The plan of work for the winter includes programs of "Modern French Music," "Folk Songs and Dances," "Public School Music," "Brahms," "Dvorák-Smetana," "Beethoven," "Mozart-Schubert," "The Golden Threshold," one students' recital and two miscellaneous programs. Some of the programs are very attractively decorated with a picture of MacDowell. The club gave a Christmas program for the children of the orphan asylums and the mission kindergartens. This program included the Reinecke "Kinder Symphony," directed by Rose Phillips; children's songs, by Mrs. Louis Auer and Mrs. W. D. MacNary; chorals by members of St. James' Choir, under the direction of C. E. McLennan; carols by members of the club, and readings by Norma Strauss. This program was arranged by Mrs. J. A. Seger. The student division gave the following program on December 14:

Elevation	Florsheim
How Lovely Are Thy Dwellings	Liddle
The Holy City	Adams
O Lord of Life	Salter
First movement of Unfinished Symphony	Schubert
A la Chapelle Sistine	Mozart
Ave Verum Corpus	Mozart
Today if Ye Will Hear His Voice	Rogers
Ave Maria	Mascagni
Violin obbligato	Miss Scott.

The Afternoon Musical Society, of Danbury, Conn., celebrated American Music Day with a program of MacDowell's music. This was by request of the National Musical Federation. The program was given on December 19, and was in charge of Mrs. Thomas Bowen, Mrs. Louis R. Andrews and Miss Loewe, as follows:

Piano—
In Deep Woods.
Indian Idyl.
To an Old White Pine.
From a Log Cabin.
Roger Lyon.

Songs—
Selected.
Selected, from In an Old Garden.
Margaret Tomlinson.

Songs—
My Jean.
To a Wild Rose.
Mrs. George E. Bolles.

Piano—
From a Wandering Iceberg.
Improvisation.
Mrs. Carroll Ryder.

Songs—
The Sea.
Thy Beaming Eyes.
Matthias C. Loewe.

Piano—
Impromptu.
Novelette.
Scotch Poem.
"Far on Scotland's craggy shore
An old gray castle stands,
Braving the fierce North Sea;
And from a rugged casement
There peers a lovely face:
A woman, white with woe
She sweeps the harp strings sadly
And sings a mournful strain;
The wind plays through her tresses
And carries the song, again."
—"After Heine."
Mrs. Starr S. Sherwood.

Accompanists, Mrs. Albert J. Purdy, Mrs. Thos. Bowen.

The Polyhymnia Circle, of Mobile, Ala., met at the home of Mrs. James Wade Cox on December 18. This date being the anniversary of the birthday of Edward Alexander MacDowell, the program consisted entirely of selections from his works. It was as follows:

Roll call, quotations, business.
Instrumental duet, The Song of the Shepherds.
Mrs. N. Crane, Mrs. B. Crane.
Reading Sketch of MacDowell.
Kate Moon.

Instrumental—
To a Wild Rose.
At an Old Trysting Place.
Mrs. Lenox Browne.

Reading, The MacDowell Memorial Festival and Colony at Peterboro, N. C.
Mrs. Kridler.

Vocal, A Lullaby.
Mrs. Erell.
Instrumental, Of Brer Rabbit.
Mrs. Shivers.

Reading, Life and Works of MacDowell.
Mrs. Lenox Browne.

Vocal—
The Robin Sings in the Apple Tree.
In the Meadow.
Mrs. J. O. Dickens.

Vocal, The Myrtle.
Mrs. J. P. Rapier.

Instrumental, Witches' Dance.
Mrs. Schock.

Vocal, Thy Beaming Eyes.
Mrs. D. N. Browne.

Instrumental duet, In a Haunted Forest.
Mrs. Cox, Mrs. Crane.
Illustrative Reading.
Mrs. D. N. Browne.

The Saturday Music Circle, of New Orleans, La., gave a program on December 21, which was devoted to the works of Robert Schumann. The program was as follows, with the exception of the third number, "Genoveva," which was omitted, and in its place Schumann's "Papillons" was played by Mrs. Weil-Wexler:

The Philosophy of Schumann.
Mrs. Christian Schertz.
To Earth, May Winds Are Bringing.
Vocalists in ensemble.
Genoveva.
Mrs. H. Kaufman, Mrs. C. Adler, Mrs. L. Levy,
Mrs. B. I. Bloom.
The Water Sprite.
Mrs. O. Neugass, Miss Favrot, Miss E. Niebergall,
Mrs. J. F. Balz.
Andante and variations.
Mrs. C. Adler, Mrs. M. V. Westbrooke.
Die Bieden Grenadiere.
Ich Grolle Nicht.
Julius Braunfeld.
Abendlied.
Henry Wehrmann.

Intermission five minutes.

Manfred.
Mrs. H. Kaufman, Mrs. B. I. Bloom, Mrs. L. Levy,
Mrs. C. Adler.

The Lotus Flower.
Mrs. M. V. Westbrooke, Miss E. Niebergall,
Miss C. Heller.

Trio, No. 1, op. 23, first and fourth movements.
Piano, Mrs. H. Kaufman; Violin, Henry Wehrmann;
Violoncello, Enrico Leide.

Deck We the Path.
Vocalists in ensemble.
Mrs. F. W. Bott, vocal director.
Miss C. Mayer, instrumental director.
James Black, accompanist.

The Renaissance Circle, of Memphis, Tenn., celebrated Friday evening, December 20, with the following program:

Trio
Violin, Mrs. Arthur Falls; piano, May Scay Stapleton;
cello, A. T. Moore.

Vocal quartet, Roses and Violets
Mrs. Albert Biggs, Mrs. J. L. McRee,
Mrs. Caruthers Lancaster, Miss Banks Jordan.

Piano, En Forme de Valse.
Bettie Riddick.

Voice—
Le Chanson des Baisers
Spring Is Here
Saïda (from the Rose Jar)
I Hear You Calling Me (by request)
Mrs. S. T. Carnes.

Piano, Witches Dance.
Phoebe Grosvenor.

Voice, Berceuse (from Jocelyn)
Mrs. Brinkley Snowden.

Piano, Hungarian Fantasia
Mrs. Theo. C. Reynolds.

Voice, Cavatina
Mrs. Carnes.

Vocal quartet, Chanson Provençal.
Katharine Scherer, Mrs. Albert Biggs,
Mrs. Caruthers Lancaster, Miss Banks Jordan.

Accompanist, Mrs. G. B. McCoy.

The annual calendar of the Salem Woman's Club, of Salem, Ill., shows a large and flourishing music department with its own officers, and special meetings on the first Friday of each month, at 8 p. m. The programs for the year began with a social evening, which included musical reminiscences of the summer vacation. In November, "The Violin and Its Music" were studied. December was given up to the study of the organ. In January the program was devoted to piano. In February a "Guest Evening" will be given, with a calendar program of music for each month in the year. The March meeting will be devoted to the compositions of Rudolph Friml, including a paper giving an account of the composer's life. In April there will be an Artists' Recital by Charles Robert Wood, of Chicago. This will be given in the Presbyterian Church, and Blanche Goodnow-Hume will be the accompanist. The last meeting, in May, will be celebrated by a program of birds and flowers.

E. W. RULON, Press Secretary.

Carolyn Beebe's Musical Morning.

Carolyn Beebe, the pianist, gave a musicale at the residence of Mrs. George Crawford Clark, 1027 Fifth avenue, New York, Tuesday morning, January 14, assisted by Salvatore Giordano, tenor, and Mrs. J. Harrison Irvine, accompanist. Miss Beebe played the Beethoven sonata in C sharp minor, op. 27, No. 2; three fantasie pieces by Schumann (op. 111), the Chopin etude in C sharp minor (op. 25, No. 7), and the Chopin scherzo in C sharp minor (op. 30). Her playing was notable for beauty of tone, refined phrasing and, above all else, remarkable interpretative skill.

This artist has become one of the scholarly performers of the instrument among her sex and she has succeeded in interesting a large public in her work.

Signor Giordano sang airs and songs by Donizetti, Cilea, Cerchia, Ambroise Thomas, Buzzi-Peccia, Puccini, Denza, Geehl, Massenet, closing his second group with "La donna e mobile," from "Rigoletto."

Miss Beebe will give a number of other musicales in the present series. Her patronesses include Mrs. Lawrence F. Abbott, Mrs. Fritz Achelis, Mrs. Lawrence D. Alexander, Jr., Mrs. William Burrall Anderson, Mrs. William Armstrong, Madame Gardner Bartlett, Mrs. George D. Barron, Mrs. Clarence E. Beebe, Mrs. William H. H. Beebe, Mrs. Robert C. Black, Florence E. Brevoort, Mary Helen Brown, Mrs. Frederic Martin Burr, Mrs. Herbert S. Carter, Mrs. H. Durant Cheever, Mrs. George Crawford Clark, Marion Averill Clark, Mrs. Gilbert Colgate, Alice Page Converse, Mrs. George M. Creevey, Mrs. John K. Creevey, Mrs. James Willet Cunningham, Mrs. Frank Damrosch, Mrs. Leon Dargin, Miss E. B. Davison, Mrs. Ross W. David, Mrs. Gaston Dethier, Mrs. Charles Healy Ditson, Mrs. J. Hampden Dougherty, Mrs. William Webster Ellsworth, Mrs. Francis B. Fay, Mrs. Charles B. Foote, Mrs. Arthur W. Francis, Mrs. John A. Garver, Mrs. J. Warren Goddard, Mrs. James H. Gould, Mrs. George Jarvis Geer, Mrs. Frank Seymour Hastings, Mrs. Edward Stephen Harkness, Mrs. William C. Hill, Mrs. George Sperry Hier, Mrs. George E. Hite, Jr., Miss S. A. Ingalls, Mrs. William M. Ivins, Annie B. Jennings, Mrs. Robert I. Jenks, Mrs. George W. Johnston, Mrs. A. D. Juilliard, Mrs. William H. Judson, Mrs. William I. Keeler, Mrs. Clifford Stephen Kelsey, Mrs. John Hunter Lack, Mrs. Frederick J. Lancaster, Mrs. Wilbur Larremore, Mrs. Henry C. Lawrence, Mrs. Charles Mallory, Mrs. Henry Rogers Mallory, Mrs. Robert Mallory, Mrs. David Mannes, Mrs. A. Henry Mosle, Mrs. Frank C. Munson, Mrs. James Brown Mabon, Mrs. Charles Neave, Mrs. A. B. Norton, Mrs. George Notman, Mrs. Eugene H. Paddock, Mrs. Albrecht P. Pagenstecher, Eugenie Pappenheim, Mrs. U. H. Painter, Mrs. Clifford C. Pearson, Jr., Ellen W. Peck, Laura J. Post, Mrs. Wilson M. Powell, Jr., Mrs. George M. Pynchon, Mrs. Edwin T. Rice, Mrs. E. W. Rice, Mrs. James Gamble Rogers, Mrs. John Shillito Rogers, Mrs. Winthrop L. Rogers, Mary M. Roberts, Mrs. William J. Schieffelin, Mrs. Edward Pearson Sholl, Mrs. Nelson Stanley Spencer, Vivian Spencer, Mrs. Charles H. Steinway, Mrs. Fred T. Steinway, Mrs. William H. Sterens, Mrs. James Remsen Strong, Mrs. N. Stetson, Mrs. Frank Warren Smith, Mrs. James Talcott, Mrs. Thomas Fenton Taylor, Mrs. Benjamin T. Tilton, Mrs. Isaac J. van Amburgh, Mrs. William H. van den Burg, Miss Vaillant, Mrs. Henry Villard, Mrs. Earl Vogel, Mrs. Theodore Weinz, Mrs. James S. Whitman, Ella C. Williams, Mary A. Williams and Mrs. Christian Brevoort Zabriskie.



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LONDON, England, January 4, 1913.

"In turning over a new leaf this New Year's Day, we must take care it doesn't blow back," advises London Opinion. After a few days, however, leaf, book and binding may all blow away and never be missed, may be added as an afterthought or another opinion.

With the London Opera House turned into a music hall and Covent Garden and the Royal Albert Hall into cinema houses, the art element of social London life is well looked after. In their neglect of things artistic, the laxity of the gods is really sometimes next door to being scandalous. However, perhaps they should be excused if on this particular occasion of holiday festivities they preferred to hibernate over the desolate weather rather than take the reins in directing the taste of the populace. Besides, many of the more important among them went over to the Riviera and Monte Carlo for a few weeks' sojourn, and naturally the populace took the reins in its strong grip and fixed things up to suit its own art yearnings. Then there was the one who expatriated himself back across the lake on the strength of his inspiration to build forty temples of art throughout the American provinces, perhaps in fulfillment of some high ideal of a notion he feels he owes posterity, and so London was left absolutely on its own resources to do its worst, and it did it. It has catered for itself over the Xmas and Happy New Year period with fulsome vengeance on the gods, one and all.

The London Opera House will remain a fixture in its new guise; but whether Covent Garden and the Royal Albert Hall will remain permanent fixtures in their present disguises remains to be seen. "The Miracle" as a cinema show holds forth at the Garden with the music by Humperdinck in a very abridged version; a kind of chopped and chiselled edition. Nothing classy at all about the affair. And at the Royal, "From Manger to Cross," with special music by H. E. Balfour, is the pictorial representation. It is a series of thoroughly vulgarized and absurdly grotesque pictures, impressing only one thing, and that, the need of a good art censor. As to the music,

there was a singular absence of all charm or aesthetical relationship to the subject. A commercializing of the religious viewpoint, a trading in and on the ethical notions engendered in the populace by this same religious viewpoint, is all it amounts to. Not good enough to be impressive to the more intelligent of the populace, not quite bad enough to disgust thoroughly, such representations are, when all is said about them that can be said, nothing more nor less than woeful wastes for all concerned; alike for those who give them and for those for whom they



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are given, aside from the monetary profit brought to the promoters. It is all a great gigantic waste of mind and matter, if it may be so dignified. Perhaps when the populace is well over its holiday aberrations and once again treading the normal way, the Garden and the Royal will both be restored to their former quietude and repose. And perhaps with the awakening of the hibernating gods and the return of the Riviera pilgrims, order will be restored, a clarifying atmosphere ensue and all this gross materialism go up in smoke. Let us hope.

Many interesting papers were read at the twenty-eighth annual conference of the Incorporated Society of Musicians, which has been in session all this week in Birmingham. Among them was one on the conductor and the art of conducting read by Landon Ronald. Mr. Ronald treated his subject in a semi-historical manner, tracing the development along the evolutionary line, principally in the relationship conducting and the conductor have borne to England and English musical progress. Mr. Ronald went back to the early years of the Philharmonic Society and the introduction of the baton by Ludwig Spohr in 1820, when at one of the concerts he was invited to conduct he insisted in using the baton and standing in front of the orchestra as he was accustomed to do in Germany. Mr. Ronald's reference to earlier conductors who beat time with their bow, or, seated at the piano, added a few chords to fill in the harmony, especially when the orchestra seemed to be inclined to go astray, called forth much laughter from his audience. Many of the later conductors invited from the Continent to conduct one or more of the Philharmonic concerts were referred to by the speaker, notably Mendelssohn, who conducted five concerts in the 1844 series; Sir Henry H. Bishop, Moscheles, and Sir Michael Costa, who was the first to be announced as "conductor"; that is, there was no longer the announcement of "leader" and "conductor," simply the one personality performing both the offices. The speaker also instanced the rarity of the great composer being a great conductor, men-

tioning the names of Von Bülow, Lamoureux, Richter, Nikisch, Mengelberg, Sir Henry J. Wood and others, not one of whom, he said, had ever written anything of importance.

As important qualifications for the conductor, Mr. Ronald said that first he must be an all round musician; that he must know his scores thoroughly, from memory if possible; he must know the various instruments, their individual character and peculiarities; he must, of great necessity, have a fine discriminating ear; he must be able to indicate precisely what he means and wishes to produce, by the manner and precision of his beat, his personal influence, musical and poetic sense, and that which is termed personal magnetism. And he must have as a first essential quality the strongly marked rhythmic sense.

Mr. Ronald expressed the conviction that Richard Wagner uttered the last word in the art of orchestration fifty years back. He also expressed the regret that young composers of the present day, wishing to gain notoriety, include rarely used and new instruments, such as the concertina and corno di bassetto, the saxhorn and others, gaining thereby no great advantage. Many of the younger composers will not agree with Mr. Ronald on his conviction as to the "last word," or his opinion as to the advantage to be gained by the introduction of new instruments, or rather improved and extended instruments. If the last word has been said, there is, unquestionably, no further word to be said, but otherwise new instruments, more extensive instrumentation, and an ever widening horizon in the future as in the past, must create anew and add new elements in tone color and an ever widening medium of expression. From the time of Wagner to the present time new instruments have been constantly added to the orchestra, and new improvements that are ever giving greater scope to orchestral writing.

Said "Jimmy" Glover in Musical Musings of January 4: "A leading vocalist wants, so she says, to eliminate the words 'love' and 'moon' from all sorts and conditions of the world's minstrelsy. A very laudable object, no doubt, but the assistance of a new rhyming dictionary will have to be secured, as the possibilities of 'dove' and 'spoon' as rhyming accessories have more to do with this question than the merits of the two subjects themselves. Personally, I think that we can afford to dispense with the 'moon' altogether, but as for the 'love' portion 'I ha'e ma doots.'" Right O! said the Raven.

"The correspondence between Sir Charles Stanford and Messrs. Novello in regard to the terms on which the late Mr. Coleridge-Taylor's works were published," says Truth, "has been amusing as well as instructive, though the main point at issue has been somewhat obscured by Messrs. Novello. The important question was whether Coleridge-Taylor, on behalf of whose dependents a public appeal is now being made, got as good terms as he might have expected to receive for his 'Hiawatha,' and Messrs. Novello have hardly shown that he did. Their defense is that he 'was a typical instance of the young composer who prefers to sell outright until he has made a reputation.' All authors and composers know nowadays that it is madness to part outright with the copyright of any work, and when, from force of circumstances, they adopt this course, it does not by any means follow that they 'prefer' the arrangement except in a very restricted sense of the term. Coleridge-Taylor would doubtless have 'preferred,' if he had had the choice, the infinitely fairer arrangement which Sir Charles Stanford advised him to propose in the case of one of his earlier works, namely, a royalty after sufficient copies had been sold to defray the cost of publication. When he made that suggestion, however—in the eloquently diffident and apologetic manner of a young composer approaching an all powerful publishing firm—Messrs. Novello curtly suggested that he should take his piece elsewhere, and added that they should destroy the plates of it forthwith. Of course, this brought him to his bearings at once, and in reply to his humble request, 'Do kindly go on with the printing,' they magniloquently consented to be appeased, and published the work on the original terms. After this it is not altogether surprising that in the case of 'Hiawatha,' in Messrs. Novello's words, 'the question of a royalty in connection with this work, either as a whole or in part, was never raised.' It is the old, old story in all of these author versus publisher controversies. From the strictly commercial point of view the publisher's attitude is unimpeachable. None the less, the fact has long since been established that it is a disastrous practice for a composer to part with his copyright altogether, and it is a little surprising to find that a firm of Messrs. Novello's repute still favors a system which may work out inequitably."

The Musical Standard, the oldest English musical weekly, is celebrating the fifty-first year of its reign by reducing its cost from two pence to one penny, and by enlarging its size. As Rutland Boughton commented in a

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recent issue of The Daily Citizen. "The Musical Standard is celebrating its jubilee in the new year with a special issue. In future the paper is to be doubled in size and halved in price; so that for a penny a week you will be able to get all the free lance opinions on modern music. The publisher, William Reeves, is a striking figure in the literary world. His father first issued the works of William Morris, and the son has continued the good work by giving chances to Belfort Bax and others writers on socialism, when he knew that he could not hope to make much out of it. His second hand music shop has been frequented by all sorts of notabilities. At one time Shaw and John Burns might often be met there, and then, Mr. Reeves has informed me, he always knew that a policeman in private clothes would follow, and pretend to take an interest in scarce and ancient music."

An interesting announcement in orchestral circles is that at the first concert in the New Year to be given by the Queen's Hall Orchestra, Henry J. Wood, conductor, England will hear for the first time Mahler's seventh symphony. The hearing was originally announced for the the Promenade Concerts of the past season, later being changed to the regular winter symphony series. The date of the concert is January 18.

W. J. Bowden, writing from Liverpool, says, in reference to the appointing of the corporation organist for Liverpool: "The Finance Committee, on the strength of the decision of Sirs Frederick Bridge, Walter Parrott and Charles Villiers Stanford, have recommended for the appointment of corporation organist Herbert F. Ellingford, Mus. Bach., F.R.C.O., of Belfast. Twelve candidates were chosen out of nearly sixty applicants, and many people would like to know how this sifting process was carried out. A great deal of mystery has been created by the extraordinary precautions taken to ensure that the public should not be admitted to St. George's Hall during the competition on December 19, either bodily or through due medium of the press: the consequence is that much dissatisfaction is felt at the manner in which the whole business has been conducted. Mr. Ellingford is possibly a capable organist, and an estimable man; but, although in fairly close touch with musical affairs in this country, I must confess that I never heard his name until it came to the surface in connection with this matter. In fact, this extraordinary denouement is in the nature of 'a bolt from the blue.' That a practically unknown man whose reputation has yet to be made should be offered the seat associated with the great name of Best is one of those astounding occurrences that sometimes come about in the course of events. The city council, as a body, has, however, the power to refuse to ratify any committee resolution, so there is just a chance that we may get Lemare after all; 'a consummation devoutly to be wished' by all who are genuinely anxious for the artistic welfare of Liverpool." It may be recalled that Mr. Lemare offered his services to the committee in charge, but refused to enter into competition with other organists.

To quote again from the indefatigable columns of Truth, this time in its reference to the recent lecture on the military band, the issue of December 18 says: "Thanks to the energy and enterprise of Lieutenant-Colonel Lee-tham, the energetic secretary of the United Service Institution, a highly interesting lecture was given at Queen's Hall last Wednesday by Dr. Mackenzie Rogan, bandmaster of the Coldstream Guards, on Regimental Bands, describing their history and 'role of usefulness' to an army in the field. Dr. Rogan made out as good a case as can be put forward for keeping up regimental brass bands, but he deprecated spending time and money on string bands; for whenever this is done the wind band suffers from neglect. Lord Roberts presided, and endorsed the lecturer's plea for the brass band, saying how often he had seen men when worn and weary on the march brighten up directly they heard the tap of the drum. There is general agreement about this, but some soldiers think that the fife and drum are sufficient for the purpose without carrying brass instruments into the field. Sir Alexander Mackenzie advocated regimental bands, not for military reasons, but because they do so much to educate the public taste for music; but the army is a school of fighting, not of music, and it is the business of the Royal Academy of Music to educate the musical taste of the public, and not of the Army Council. But how is it that Mr. Rogan, who is a Doctor of Music, and one of the best orchestra conductors in London, is only a second lieutenant in the army, and has no chance of rising above that exalted rank, no matter how long he may serve? Whatever we may think about the military use of regimental bands, as long as we have them the bandmaster should be given a rank corresponding to his position in the musical world. There is something incongruous in placing a Doctor of Music in the same military grade as a youth fresh from Sandhurst or the Officers' Training Corps."

EVELYN KAESMANN.

Nordica and Bispham in Texas.

The following enthusiastic press reports tell of the recent Nordica-Bispham recitals at Fort Worth and San Antonio, Tex.:

To Fort Worth music lovers Thanksgiving proved a veritable song festival, and the goodly audiences in attendance at both concerts offered by Manager Greenwall at Byers yesterday made manifest the spirit of appreciation for things worthy in music that has been largely a growth of recent years. An afternoon with Bispham, America's greatest baritone, and an evening with Nordica, queen of song, and a violinist of superb ability made up the total of the Thanksgiving feast of music that was really an epoch. Varying in method of approach, timber of voice and artist, the two concerts presented no conflict, and those who had to choose between the two met with difficulties distracting. Late dinners interfered a bit in the afternoon and David Bispham's audience did not quite tax the capacity of the house, but there were S. R. O. signs for the night performance, with brilliant box parties and a deal of superb gowning in evidence. It was announced in the evening that Mr. Bispham will return for a concert Saturday night and the announcement met with the enthusiasm it well deserves.

BISPHAM DELIGHTS.

The charm and naive simplicity of a program given by this greatest of baritones eludes the spoken or the written word. It expresses itself in atmosphere—the atmosphere of sincerity and honesty of purpose that pervades Mr. Bispham's song and speech. His concert is a frank departure from accepted standards and it is refreshing.

Beginning with a straightforward, friendly little address concerning his ideals of singing, the logical necessity of singing to English audiences in English, the obligation to convey accurately the words that lent inspiration or theme to the song, and the quaint absurdity of stage conventions, he placed his art immediately upon the highest plane of common sense and expediency. And his audience liked him the more for the novelty of his suggestions. With every song he ventured some explanation, anecdote or connotation that made for comprehension and understanding; and then he sang according to his own splendid ideals, sang splendidly.

It is impossible to write of the Bispham voice with anything but a serious and admiring attitude. So splendid an instrument is it that no trick of training, no parading of method or vocal gymnastic is necessary. It is big and mellow with incomparable tones like cello notes; it is deep and sweet; with all the range of lilting gladness or deepening sorrow, it is best to say, perhaps, that his voice has soul. Perfected as to technic, it conveys ideally the impression of song with no apparent effort.

A fine and discriminating dramatic ability lends color to the Bispham voice. Delicate shadings of character and expression are subtly conveyed by David Bispham, actor, in the songs of David Bispham, singer. Again, no striving for effect—just a trick of gesture, a quick play of expression and the thing is done. The famous "Danny Deever" song could be easily overacted by one less an artist, but Mr. Bispham shades the military suggestion, the superstition and the horror-chill into the music with an admirable effect.

The Thursday afternoon program was well chosen and pleasingly blended, containing no jarring note, no discord in song selection. Particularly pleasing was the "Monotone" by Cornelius and the delicate love song by Secchi, "When Two That Love Are Parted." Who believed that poetry cannot be enhanced by music had not heard him sing the Homer "Song of the Shirt," in which all the dreariness and sorrow of eternal squalor creep into the music with tremendous effect. Generous with his encores, Mr. Bispham included the immortal love song, "Believe Me if All Those Endearing Young Charms" and the now famous "Banjo Song."

A rather insistent demand has persuaded the artist to sing again and Mr. Greenwall has arranged for another concert, with a different program for Saturday night. For those who have always known and cared for music, this is one more opportunity for the Philistine whose name is legion, it is another jolt—for after hearing Mr. Bispham Philistia becomes instantly a part of the elect.—Fort Worth Record, November 29, 1912.

The San Antonio Press Club achieved a great success last evening when they presented Lillian Nordica and David Bispham in joint song recital, assisted by William Morse Rummell, violinist.

It is always a pleasure to hear Madame Nordica, but last evening she excelled her former appearance here, which was some years ago. She has gained much since then. It is difficult to define just what it is, but there is something in her voice more appealing, just a "bit" more. The nearest word to describing her voice seems to be "human."

In her first group of songs, especially Schumann's "Ich Grolle Nicht," she was delightful, and in the last group, when she sang "The Erlking" by Schubert she left a "note thought" in the mind of her audience, and every fiber of it was music. Never has she sang better. Madame Nordica was lost in a strain of melody, and a soul stood before souls and pealed forth its being in song.

Mr. Bispham is good, he has always been good, and it seems he always will be, for he has lost nothing since years ago when he first stepped upon the stage. Some dramatic critics think the stage has been robbed of another Richard Mansfield or a Booth, but it is impossible to tell which Mr. Bispham does best, sing or act, he does both so well.

In the first group of songs he displayed a wonderful range of voice in the old Jacobite song, "Down Among the Dead Men," and Tom Moore's "Believe Me if All Those Endearing Young Charms" was perfectly and beautifully rendered.

Those who heard him will never forget his rendition of Kipling's "Danny Deever" and "Killickrankie," by Burns.

Madame Nordica and Mr. Bispham reached a perfect operatic climax in the duet, "Crudel Perche," from "Marriage of Figaro," by Mozart.

William Morse Rummell launched a success in San Antonio. The audience responded to his numbers with repeated applause.

The pianists, Romayne Simmons, Harry M. Gilbert and Mona Rummell, added much to the evening's performance by their sympathetic and well-rendered accompaniments.

The many handsome gowns worn by the society leaders of the city blended with the evening dress of the gentlemen, made an imposing scene.

The concert was a success in every way.

President Joseph Emerson Smith, of the Press Club, was one of the warmly congratulatory members over the success of the concert, especially as he was out of the city for four weeks and all the hard work fell on the shoulders of Vice-President Louis DeNette, the board of governors and the members of the club. Mr. Smith said it was one of the greatest pleasures of his return to San Antonio to witness how splendidly the arrangements had been made and carried out, and to realize the spirit and co-operation of the members with the vice-president and board of governors.—San Antonio Express, December 4, 1912. (Advertisement.)



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NO MONTE CARLO "PARSIFAL."

(By Cable.)

Paris, January 20, 1913.

TO THE MUSICAL COURIER:

AFTER FOUR MONTHS OF REHEARSALS, PRINCE OF MONACO FORBIDS THE "PARSIFAL" PERFORMANCE ANNOUNCED FOR NEXT THURSDAY AT MONTE CARLO. EXTENSIVE LITIGATION IS BOUND TO FOLLOW, AS HUNDREDS OF CONTRACTS ARE INVOLVED. THE NEW COSTUMES AND NEW SCENERY, NOW USELESS, REPRESENT A TREMENDOUS LOSS. "SIEGFRIED" TO BE SUBSTITUTED FOR "PARSIFAL."

BLUMENBERG.

ZURICH threatens to defy Bayreuth by giving early performances of "Parsifal."

It is not a good season for theaters this winter, but all concerts are doing well.

At Jena, from June 5 to June 8, will be held this year's German Tonkünstlerfest.

Asks the Monthly Musical Record: "Is the writing of melody a lost art?" No; only mislaid.

CHICAGO's grand opera ballet went on strike last week, but Andreas Dippel declares their cause to be footless.

A STATISTICIAN reports that there are 3,445 dialects. This, however, does not include the dialect used by most vocalists when they sing English.

It is hard to figure out why this should be an off week in music, but it is. The winter seems to be getting its second wind for the end half of the season. Will it be the better half?

ACCORDING to a press notice, Walter Damrosch, composer of the opera "Cyrano," is to deliver "an explanatory recital on this work." That probably is necessary, otherwise it would not be.

BERLIN cables, which cannot be confirmed before **THE MUSICAL COURIER** goes to press, tell of the resignation of Emil Paur as one of the conductors at the Berlin Royal Opera. It is stated that he had a disagreement with the management.

HIST! the millennium has arrived. From Christianity comes this: "The National Theater ended its last season with a net profit of 63,580 kronen, and the management has decided to divide 12,000 kronen among the members of the company."

PITTSBURGH's University Library, acting upon a request, last week sent a copy of Cadman's "Four Asiatic Russia, the words being translated into Russian, so that they can be sung in the native tongue.

"CALIFORNIA was the largest producer of petroleum, asphalt, borax, gems and precious stones, magnetite, quicksilver and platinum in 1912," according to the United States Geological Survey. That may be, but one should not forget that California, too, is responsible in a way for Puccini's "Girl of the Golden West."

THE erudite critic of the Sun took great pains in his criticism of Mr. Loeffler's quintet, which was played here last week, to inform his readers as to how string quintets should be written. He stated that "Customarily musicians make a string quintet by adding to a quartet a second cello," stating further that "the result too often is that while the high voices of the ensemble remain the same, the low voices are more numerous and sometimes the harmony becomes thick and heavy." Who has written a string quintet where a second cello has been added to

the quartet? The great masterpieces for quintet, with two cellos by Schubert, surely does not sound "thick and heavy" in the low voices. Besides this colossal composition, how many quintets where two cellos are employed have been composed by great men? Those quintets by Beethoven were written for two violins, two violas and one cello. Mozart's quintets are for the same combination. Haydn's have two violas. Both of Mendelssohn's are also without a second cello, and Brahms' opus 88 is for two violins, two violas and one cello. Svendsen, by the way, wrote an interesting string quintet with two violas, and at least one was composed by Anton Rubinstein.

If our Supreme Court is to stop the cornering and monopolizing, let them not overlook the little group which seems to have combined for the purpose of controlling all the piano technic—Godowsky, Paderewski, Busoni, Sauer, Schelling, Pauer, Lhevinne, Gabrilowitsch, Bauer.

Now that the subject of child labor is agitating charitable minds, why not put an end forever in this country to that most baneful of all musical pests, the infant prodigy? There is no need for the public appearance of too youthful players; they serve no artistic or utilitarian purpose.

By a curious little oversight the preposition "to" was substituted for "off" in the editorial "Fa, So, La, Mi" in our issue of January 15. Henry VIII came off, not to, the throne in 1547. The date, fortunately, has no bearing on the article and its omission would be immaterial to the subject.

ANNOUNCEMENT comes from Chicago that more or less vague plans are in the air to provide the lake-side city with a new opera house, to cost \$5,000,000, and large enough to house also the Theodore Thomas Orchestra, the present Orchestra Hall to be torn down and replaced by a large office building.

THE "Richard Wagner Association of German Women," which in many groups is spread out over Germany, will celebrate in an especially festive manner the centenary of the birth of the great composer. The association will convene at a general meeting in Magdeburg, April 26. There is to be a "Meistersinger" performance, with celebrated soloists, and the chorus of Bayreuth. Josef Göllrich will conduct. The Crown Princess of Germany, protector of the association, and the Princess Anna Luise zu Schwarzburg, protector of the Magdeburg branch, are patrons of the Magdeburg meeting. The association wishes **THE MUSICAL COURIER** to make known the fact that also German women not living in Germany are eligible to membership in the R. W. A. G. W.

How the British Lion must have lashed his tail about with joy last Sunday, when John McCormack, the Irish tenor; Evan Williams the Welsh tenor, and Clara Butt, contralto, and Kennerley Rumford, both English, were heard at concerts in New York. Alice Nielsen, an American of Irish and Scandinavian extraction, appeared with Mr. McCormack at Carnegie Hall in the afternoon. Mr. Williams gave his recital at Aeolian Hall, also in the afternoon; while Madame Butt and Mr. Rumford held forth at the Hippodrome in the evening. But this, gentle reader, was not all the music of the Lord's Day. The New York Philharmonic Society gave a concert Sunday afternoon at the Brooklyn Academy of Music, with Tina Lerner, the Russian pianist, as soloist. Mr. and Mrs. David Mannes gave a concert of chamber music at the Belasco Theater, Sunday night, and there was the usual concert at the Metropolitan Opera House in the evening, with Emmy Destinn and Riccardo Martin, etc. Sunday has become New York's maddest musical day.

An English Composer's Pay

That recent wordy war in the London Times between Sir Charles Stanford and the Novello publishing house does not advance the cause of music or help the great public to esteem musicians. The trouble began when S. Squire Sprigge, of the Society of Authors, sent to the Times a letter from which we have selected the following:

An appeal is being made for the widow and children of the late S. Coleridge-Taylor. It seems pertinent to inquire why a composer who wrote so widely successful a composition as "Hiawatha," a work which is frequently performed all over England and America, should have left so little provision for his family. The Society of Authors, having noticed the case, and being anxious to help the dependents of Coleridge-Taylor as far as possible, have inquired from Novello & Co. whether "Hiawatha" produced a royalty for the composer and his heirs. This question the firm has answered by saying that the copyright of all the late Coleridge-Taylor's compositions had been assigned to themselves. Here we have an admirable example of the trouble that may and often does follow upon the outright sale of literary or artistic property. It cannot be too clearly said that, because of the uncertainty of the value of this property, its outright sale must be attended with risk either to the creator of the work or to its purchaser. One or other party to such bargains is bound to suffer, and it is our experience at the Society of Authors that it is the author of the work who is generally disappointed by the result of the disposal of copyright. But whatever be the outcome of any particular transaction, a system is bad in business which by its capricious event leaves behind it either a recollection of pecuniary loss with the publisher or a deep sense of injustice with the author. . . . The Society of Authors understand that Coleridge-Taylor was refused a royalty and was given only small sums for conveying to Novello & Co. the copyright of "Hiawatha." That is the state of the case as communicated to the committee of management of the society, whose opinion is that if a reasonable royalty on the sales of "Hiawatha" had been forthcoming it would have provided sufficient money for the dependents without any appeal to the public. It is fair to the composer's memory as a hard working and careful man that the public should know that he did provide with his brains a work which, under the royalty method of dealing with literary and artistic property, would have supported his family after his death, while making him more comfortable during his life.

The firm of Novello & Co., naturally, replied to this letter, and in a perfectly straightforward and candid manner pointed out that Coleridge-Taylor "accepted gladly the terms that were offered to him. Moreover, he from time to time offered us the copyright of every similar work that he ever wrote. There are six of them. The first three he sold outright; the later and more successful ones all bear royalties. He therefore was a typical instance of the young composer who prefers to sell outright until he has made a reputation and who thereafter prefers the royalty system."

Novello & Co. also stated that they adopted the royalty system some forty years ago, and that they gave their composers the option of an outright purchase or a royalty payment.

Then Sir Charles Stanford saw an opportunity of pointing out that his pupil, the late Coleridge-Taylor, had been offered as compensation by the Novello house twenty copies of his work when published. The work was the violin ballade, op. 5. Sir Charles did not consider this sufficient pay, and said so, in pointed terms. He called attention to the fact that in spite of the great success of "Hiawatha" the composer's estate was estimated at \$4,000 (£800), "at which probate of the composer's estate was sworn."

No doubt Sir Charles was actuated by the best of motives for the welfare of Coleridge-Taylor's wife and child, who were not left in wealth, or even in easy circumstances. But he seems to have roused the ire of Novello & Co., who reply in a letter that shows Coleridge-Taylor begging the publishers to go on with the printing of the ballade and accepting gladly twenty-five copies as full and satisfactory remuneration for all rights in it. This, of

course, is absurdly inadequate pay, and one on which even a church mouse would starve. But, strange to relate, it is a magnificent sum beside the fee Sir Charles Villiers Stanford had accepted from the same firm. According to Novello & Co.'s letter of December 3 last, Sir Charles had assigned to that publishing house the copyright of his symphony No. 4, op. 31, and his suite for violin and orchestra, op. 32, for the sum of one shilling; and, for fear that the publishers should be wanting in enthusiasm for the symphony and the suite for a shilling, had also thrown in the copyright of four part-songs without an extra charge.

Novello & Co. state, further, that Sir Charles, a little later, was so desirous of having his op. 35 trio in E flat published that he gave the score to the publishers without exacting any fee whatever, not even one shilling, except that he, the composer, also presented the publishers with his Morning and Communion Service in A. In other words, Sir Charles has driven the publishers to tell the world, in self defense, that the compositions of Charles Villiers Stanford do not sell. We conclude, at any rate, that the scores published by Novello & Co. have not brought money and gladness to the publishers. We can only regret that such is the case, for we profess admiration for those works of Stanford with which we are familiar—the "Irish" symphony, the opera "Shamus O'Brien," the recent book on "Musical Composition," and other productions of his.

At the same time we think it is foolish to spoil publishers, so to speak, by encouraging them to expect something for nothing. The composer who is out of touch with the public, no matter how eminent and excellent he may be, makes the way of the popular composer more uphill by getting the publishers into the habit of expecting and demanding unprofitable and bitter terms from the composers. Who knows but that the family of Coleridge-Taylor may not now be suffering by reason of the loss of the copyright of "Hiawatha," due to the practice of Coleridge-Taylor's teacher in giving away scores to publishers and bribing them with still more scores?

When we find that a composer and teacher as eminent as Sir Charles Villiers Stanford makes so little out of his compositions, and that a small genius and a widely popular composer like Samuel Coleridge-Taylor leaves his dependents unprovided for, and find, moreover, that a composer of the lightest kind of musical plays is a millionaire, with a castle in Wales, the melancholy truth is forced on us, that England as a composer's place of residence is not so very, very, very much superior to the U. S. A.

WITH mayors, archbishops, police chiefs and wives of opera backers dictating the morals of the lyric stage, it is no more than right that the Temperance League demand the suppression of "Tristan and Isolde" on account of the intoxicating drink dispensed by Brangaene, and that the Society for the Prevention of Cruelty to Animals protest against the incineration of Grane, when Brünnhilde ends "Götterdämmerung" by riding her noble steed into the funeral pyre. Besides, the odor of burning horse flesh is distinctly disagreeable in an opera house that pretends to refinement.

In this year of the Verdi-Wagner centennial we shall hear of some extraordinary events; one of these will happen in Boston on Saturday afternoon, February 1, when Felix Weingartner conducts a performance of "Trovatore" at the Boston Opera House. Marie Rappold, of the Metropolitan Opera Company, is to be the Leonora of the performance and Ernestine Schumann-Heink is to be seen in the

role of Azucena, one of the first the famous contralto sang at the beginning of her career. Rappold had sung previously in Boston with the Opera this season in performances of "Aida" and also at one performance of the Verdi "Requiem."

From the American is this description of what happened last Saturday at the Metropolitan Opera House:

At the afternoon performance of Humperdinck's "Koenigskinder" yesterday the audience which had filled the Metropolitan to hear Geraldine Farrar and to watch her geese were treated to an unexpected interlude.

In the opening act two of the geese had sulks. Possibly they had been affected by the artistic temperaments in the neighborhood.

At all events, when Miss Farrar tried to shoo them out, soon after the first entrance of the King's Son, they would not go. The Goose Girl chased them round and round the stage, but they only squawked at her. Then, using force, Miss Farrar grabbed one by the neck. Its fellow goose escaped and spat rebukes at her.

At last, however, it was hustled off and given a beating by the harassed prima donna in the opera house wings.

Some smiled when, on returning to the stage, Miss Farrar sang the librettist's words, "I am not kind."

HATS OFF TO GENIUS.

Max Smith relates a comical anecdote in his New York Press column called "Songs and Singers":

Antonio Pini-Corsi is as amusing in real life as on the stage. At a rehearsal in the Metropolitan Opera House of that eclectic composer, Ermanno Wolf-Ferrari's "Le Donne Curiose," the corpulent little buffo was seen standing in the shadows of the big auditorium drinking in eagerly every note of the score as played by the orchestra under Arturo Toscanini and watching the proceedings on the stage with the utmost seriousness. Every now and then, as a bystander observed with amazement, the jovial comedian would slip one foot backward, lean forward with a deep inclination, and lift his hat solemnly with a grandiloquent sweep of the arm.

Again and again Pini-Corsi went through the same mysterious form of salutation. Finally the puzzled onlooker could suppress his curiosity no longer. "Excuse me," he said, in a whisper, coming close to the singer; "I have been watching you for some time. I have seen you bowing low and baring your head. But for the life of me I cannot make out to whom you are addressing those attentions."

"Ah!" remarked Pini-Corsi, with a start, as if waking from a dream, "I am not exactly surprised at your question. But the thing is extremely simple. I am only paying homage to the various great composers as they make their appearance in the orchestral line of march—masters all, who deserve the utmost respect."

THE news of Arturo Toscanini's permanent departure from the Metropolitan Opera House at the end of this season, as announced exclusively in THE MUSICAL COURIER last week, occasioned a sensation in musical circles. Denials promptly went forth from the leader and those in charge at the Metropolitan and the daily newspapers published them. Nevertheless, THE MUSICAL COURIER insists that its news will prove to be correct, and we shall recall this prediction next fall, if not earlier.

It is no offense to THE MUSICAL COURIER to refer to it as a "musical trade paper," and we have no objection to being so designated. We brought out a seventy-six page issue recently in the regular course of business, and issued it at our own printing and engraving plants. It must be at least a flourishing and prosperous musical trade paper to be able to do that.

It is stated by some experts that Europe is imitating American journalism. Our daily newspaper cousins across the sea will not be quite lost, however, until they begin to run front page "human interest" stories about music and yards of interviews with opera singers.

THERE has been no Puccini opera at the Metropolitan since last Thursday, a week ago, and at the present writing none is announced until at least next Monday, if then.

ORCHESTRAL ODDS AND ENDS.

The Philharmonic concerts in Carnegie Hall, Thursday evening and Friday afternoon, January 23 and 24, will have as soloist Otilie Metzger, contralto of the Hamburg Opera, and who has sung also at Bayreuth. She will sing with orchestra the aria of Andromache from Max Bruch's "Achilles," and five songs with piano accompaniment, the "Sapphic Ode" of Brahms, Schubert's "Death and the Maiden," and "Rastlose Liebe," Weber's "Folk Song," and Hugo Wolf's "Freund." The symphonic numbers on the programs will be Mozart's symphony in G minor, Beethoven's overture "Prometheus," Strauss' "Death and Transfiguration," and the overture "Benvenuto Cellini" by Berlioz. January 20, 21, and 22, the Philharmonic Society was booked to appear in Baltimore, Washington, and Richmond (giving the second concert of its subscription series in those cities), with Madame Schumann-Heink as the soloist.

With Ysaye for an added attraction, the Cincinnati Symphony Orchestra's programs of Friday afternoon, January 17, and January 18, 1913, had these numbers: Gluck's overture "Iphigenie in Aulis," Bach's E major violin concerto, Bach's "Brandenburg" concerto, No. 3, for strings, Dukas' "L'Apprenti-Sorcier," Saint-Saëns' B minor violin concerto, and Beethoven's "Leonora" overture, No. 3. At the next concerts of the Cincinnati organization, Germaine Schnitzer will be the soloist in the Schumann piano concerto. The orchestral numbers are to be Brahms' "Tragic" overture and Berlioz's "Symphonie Fantastique."

An interesting program was that given by the Minneapolis Symphony Orchestra, at its sixth evening concert, January 3, when Beethoven's seventh symphony, Brahms' violin concerto (Richard Czerwonsky, violinist) and Wagner's "Siegfried Idyl" and "Rienzi" overture were performed. The program of the orchestra's eleventh "Pop" concert, January 5, had these numbers: March ("Rakoczy"), Berlioz; overture to "Oberon," Weber; "Mephisto Waltz," Liszt; "Flower Duet," from Act III, "Madama Butterfly," Puccini; ballet music from "Queen of Sheba," Goldmark; "La Jota Aragonesa," Saint-Saëns; duets for two sopranos, "Sweet Zephyr" from "Marriage of Figaro," Mozart, and "Night Hymn at Sea," Goring-Thomas; finale (allegro pomposo) from symphony No. 4, F minor, Tchaikowsky.

Beginning February 10, the Minneapolis Symphony Orchestra will undertake its second annual Eastern tour. These are the cities and dates scheduled: Monday, February 10, Cedar Rapids, Ia., Auditorium; Tuesday, February 11, Peoria, Ill., Shrine Temple; Wednesday, February 12, St. Louis, Mo., Odeon; Thursday, February 13, Springfield, Ill., Chatterton Opera House; Friday, February 14, Evansville, Ind., Evans Hall; Saturday, February 15, Louisville, Ky., Schubert Masonic Theater; Sunday, February 16, Richmond, Ind., Opera House; Monday, February 17, Columbus, Ohio, Memorial Hall; Tuesday, February 18, Pittsburgh, Pa., Soldiers' Memorial Hall; Wednesday, February 19, Philadelphia, Pa., Academy of Music; Thursday, February 20, Washington, D. C., New National Theater; Friday, February 21, New York City, N. Y., Carnegie Hall; Saturday, February 22, Auroraf N. Y., Wells College (matinee); Saturday, February 22, Ithaca, N. Y., Cornell University; Monday, February 24, Cleveland, Ohio, Gray's Armory; Tuesday, February 25, Toledo, Ohio, Valentine Theater; Wednesday, February 26, Detroit, Mich., Armory; Thursday, February 27, Chicago, Ill., Orchestra Hall; and Friday, February 28, Minneapolis, Minn., Auditorium.

An "all American" program was that given by the Theodore Thomas Orchestra of Chicago, Janu-

ary 10 and 11, when the composers represented were Hadley, Converse, Powell, Oldberg and MacDowell, with these works, respectively: "In Bohemia" overture; "Festival of Pan," romance for orchestra; violin concerto; theme and variations for orchestra; A minor suite. Efrem Zimbalist played the Powell concerto.

We are in receipt of the following communication, which is published herewith cheerfully and contritely:

To The Musical Courier:

In your very excellent review (issue of January 15) of the latest concert of the Volpe Symphony Orchestra at Carnegie Hall, Tuesday evening, January 7, you remark as follows:

"That popular and thriving organization known as the Volpe Symphony Orchestra presented a program which showed much ambition on the part of the conductor and the undaunted players, for when an orchestra attempts Beethoven's 'Leonora' overture No. 3 and Schumann's D minor symphony No. 4, it challenges criticism and invites comparisons with some of the great visiting orchestras—comparisons which do not redound to the discredit of the visitors, but which, at the same time, elicit the hearty congratulations of all who have the progress of music at heart. For it must be remembered that the players in the Volpe Symphony Orchestra are amateurs for the most part, and amateurs who have been drilled to their present high efficiency by the untiring efforts of their devoted conductor."

The passage in which you speak of the members of the Volpe Symphony Orchestra as being "for the most part amateurs" no doubt is intended to be complimentary, but is not in accordance with the facts in the case. The members of the Volpe Symphony Orchestra are all professionals and are members of the musical union, that a fact which establishes their professionalism and would make it impossible, were they not such members, to play with a professional orchestra in New York. It is true that there are some young men in my orchestra, a fact of which the organization is very proud and it looks upon them as among its best assets, but not a single player is an amateur—and by mentioning this circumstance, I am not reflecting on amateurs as such, for we all know many excellent ones. However, the standard of performances which I require from my players is such that even the best of amateurs would hardly be up to filling the requirements.

I would be very much obliged to you if you would publish this correction, which might help to clear up any misunderstanding that may have arisen from your well meant but mistaken statement regarding the personnel of the Volpe Symphony Orchestra.

Thanking you for the interest you have always displayed in our organization, and the encouragement you have given it since its first public concert, I am,

Very truly yours
ARNOLD VOLPE.

Ernest Schelling will be the soloist at the fourteenth pair of concerts of the Theodore Thomas Orchestra, January 17 and 18. The eminent pianist is to perform Liszt's A major concerto. On the same program we note, "in memory of Bernard Ziehn," Bruckner's ninth (unfinished) symphony, as well as Kaun's symphonic prolog "Mary Magdalene," and Berlioz's "Benvenuto Cellini" overture.

Otto Urack, assistant conductor and first cellist of the Boston Symphony Orchestra, led that organization at Hartford, Conn., on January 14.

At the latest Boston Symphony concerts, January 17 and 18, the program comprised Weber's "Freischütz" overture, Bruch's violin concerto, No. 2 (Anton Witke, soloist), Strauss' "Till Eulenspiegel" and Beethoven's fifth symphony. The chief number on the programs of January 24 and 25 will be Sinding's D minor symphony.

In the program book of the Boston Symphony Orchestra there are these two notes consoling to music lovers:

The doors of the hall will be closed during the performance of each number on the program. Those who

wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.—Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk,

Tina Lerner will play the Tchaikowsky piano concerto, B flat minor, at the Theodore Thomas Orchestra concerts, February 7 and 8. The program is to consist solely of Russian compositions.

OPERA IN ITALY.

An eloquent picture of current operatic doings in Italy is presented in the following list, taken from a Milan newspaper of recent date. The article is called "La Stagione lirica in Italia":

AREZZO.—Teatro Petrarca: "Wally" (opera d'apertura), "Bohème." Maestro direttore, Santo Nocito.

BARI.—Teatro Petruzzelli: "Isabeau" (opera d'apertura), "Rigoletto," "Otello" di Verdi, "Erodiade" di Massenet. Maestro direttore, Fortunato Russo.

BABLETTA.—Teatro Curci: "Manon Lescaut" (opera d'apertura), "Tosca," "Isabeau," "Yana," "Maestro di Cappella," "Marcella." Maestro direttore, Antonio Gallo.

BOLOGNA.—Teatro Corso: "Walkiria" (opera d'apertura), "Fanciulla del West," "Manon" di Massenet, "Provenza" di Mercuri. Maestro direttore, Pietro Coppola.

BRESCIA.—Teatro Grande: "Walkiria" (opera d'apertura).

CATANIA.—Teatro Bellini: "Isabeau" (opera d'apertura), "Werther," "Lohengrin," "Puritani," "Vera" di Savasta, "Agliaia" di Tarallo. Maestro direttore, F. Guerrieri.

COMO.—Teatro Sociale: "Fanciulla del West" (opera d'apertura).

CREMA.—Teatro Sociale: "Guarany" (opera d'apertura), "Faust."

CREMONA.—Teatro Ponchielli: "Walkiria" (opera d'apertura), "Werther," "Isabeau." Maestro direttore, Giuseppe Armani.

CUNEO.—Teatro Toselli: "Madame Butterfly" (opera d'apertura), "Faust."

FAENZA.—Teatro Comunale: "Manon Lescaut" (opera d'apertura), "Wally." Maestro direttore, Alceo Tani.

FIRENZE.—Politeama Fiorentino: "Carmen" (opera d'apertura). Teatro Verdi: "Traviata" (opera d'apertura).

GENOVA.—Teatro Carlo Felice: "Cristoforo Colombo" (opera d'apertura), "Il segreto di Susanna," "I gioielli della Madonna" di Wolff-Ferrari, "Feuersnot" di R. Strauss, "I figli di Re" di Humperdinck, "Rigoletto," "Lohengrin," "I Promessi Sposi" di Petrella. Maestro direttore, Egisto Tango.

IMOLA.—Teatro Comunale: "Traviata" (opera d'apertura).

LUCCA.—Teatro Giglio: "Adriana Lecouvreur" (opera d'apertura), "Rigoletto." Maestro direttore, Adolfo Alviso.

MANTOVA.—Teatro Sociale: "Fanciulla del West" (opera d'apertura), "Isabeau," "Rigoletto," "Rosedda" di Fontana. Maestro direttore, Fazio Nini Bellucci.

MILANO.—Teatro alla Scala: "Fanciulla del West" (opera d'apertura), "Oberon," "Faust," "Carmen," "Cavalleria rusticana," "Le donne curiose" di Wolff-Ferrari, "L'amore dei tre Re" di Montemezzi (ballo "Siam"), "Andrea Chénier" (opera d'apertura), "Traviata," "Tosca," "Roberto il Diavolo," "I pescatori di perle" (ballo,

"La Fata delle bambole"). Maestro direttore, Giuseppe Radini-Tedeschi.

MODENA.—Teatro Comunale: "Walkiria" (opera d'apertura), "Otello" di Verdi, "Lucia di Lamermoor." Maestro direttore, Giulio Farinelli.

NAPOLI.—Teatro San Carlo: "Oro del Reno" (opera d'apertura), "Fedra" di Pizzetti, "Il segreto di Susanna" di Wolff-Ferrari, "Zingari," "Otello" di Verdi, "Fanciulla del West," "Isabeau," "Iris," "Wally," "Bohème" (ballo, "Les cloches de Corneville"). Maestro direttore, Vittorio Gui.

NOVARA.—Teatro Coccia: "Fanciulla del West" (opera d'apertura), "Forza del destino," "Traviata." Maestro direttore, Enrico Romano.

PADOVA.—Teatro Verdi: "Tristano e Isotta" (opera d'apertura), "Isabeau," "Otello" di Verdi. Maestro direttore, Gino Marinuzzi.

PARMA.—Teatro Reinach: "Faust" (opera d'apertura), "Bohème." Maestro direttore, Zucchi.

PAVIA.—Teatro Fraschini: "Fanciulla del West" (opera d'apertura), "Rigoletto." Maestro direttore, Alfredo Padovani.

PERUGIA.—Teatro Pavoni: "Sonnambula" (opera d'apertura), "Favorita," "L'Italiana in Algeri," "I Puritani," "Fra Diavolo," "Don Pasquale."

PIACENZA.—Teatro Municipale: "Isabeau" (opera d'apertura), "Tosca," "Ernani."

SASSARI.—Teatro Comunale: "Ballo in Maschera" (opera d'apertura), "Madama Butterfly," "Isabeau."

TORINO.—Teatro Regio: "Cristoforo Colombo" (opera d'apertura), "Sonnambula," "Don Carlos," "Isabeau," "Il Crepuscolo degli Dei," "Il Santo" di Pacchierotti. Maestro direttore, Ettore Panizza.

VENEZIA.—Teatro La Fenice: "Oro del Reno" (opera d'apertura), "Carmen," "Fanciulla del West," "Melisenda" di Merlin, "Zanetto," "Manon Lescaut," "Bianca Cappello" di Lozzi, "Otello" di Verdi. Maestro direttore, Baldi-Zenoni.

VERONA.—Teatro Filarmonico: "Walkiria" (opera d'apertura), "Fanciulla del West," "Traviata." Maestro direttore, Arturo Vigna.

VICENZA.—Teatro Eretenio: "Bohème" (opera d'apertura). Maestro direttore, Angelo Ferrari.

LEOPOLD GODOWSKY has captured California unconditionally. Such enthusiasm over any pianist had not previously been known there for years. The San Francisco newspapers rave about the man, his intellect, his musicianship, his performances. The Call says: "To miss a glimpse of Godowsky's immeasurable art is to forfeit an experience the loss of which cannot possibly be made up to you by any other man who plays upon the piano." In the Chronicle we read: "Leopold Godowsky, master of the piano, educator and composer, one of the greatest artists in the world of music, was heard by a devoted audience, representative of music-loving San Francisco." The Examiner puts it: "I do not remember any piano music to excel that of Godowsky in point of lofty, inspiring mentality combined with great mechanical accomplishment." And the Bulletin: "The truth is that the piano, under the mastery of Leopold Godowsky, becomes almost unlimited in tone expression." There does not seem to be much left to say after such unqualified appraisal.

FROM Cleveland, Ohio, Town Topics, one gleams this: "It may be that the Kansas music critics do not use flowery language when making critiques of concerts; however, they write sufficiently plain, so that even the one not versed in musical literature and lore may read and understand. The following is a reprint from one of the Kansas papers: 'The Quartet was here Monday night and put on the third number of the lecture course. It was the bummiest entertainment the people of our little town have had to put up with for a long time, and we hope they never are billed for this place again.'"

MEMORY IN MUSIC.

Dr. J. Leonard Corning, an eminent neurologist, contributes an article on musical memory to the Medical Record and finds it expedient to give high sounding names to many mnemonic feats which musicians perform as easily and naturally as they eat. Of course there must be a physical or psychical law governing the mental retention of music, just as there is a law governing other forms of memorizing, but the knowledge of the nature and method of operation of such a law would not help in applying it practically.

Musical memory seems to be an inborn gift, for some babies retain tunes they have heard a few times, and sing them correctly, long before they are able to remember speech and to understand the proper sequence of words in conversation.

Most infant prodigies have no difficulty in playing from memory every composition they study, no matter how long or how intricate in harmony and counterpoint. Mozart's remarkable mnemonic feat at the Sistine Chapel in Rome has become historical. The child Liszt, when taken before Beethoven, performed from memory any Bach fugue asked for, and transposed it into all desired keys. Twelve year old Franz Vecsey, when he visited America some eight or nine years ago, had in his repertory all the violin concertos, including those by Beethoven and Brahms.

As for mature musicians, the pages of musical history are full of anecdotes concerning their deeds of prowess in engraving on their minds indelibly compositions heard or studied by them. It is the rare exception to find among modern pianists, for instance, men like Pugno and De Pachmann, who frequently use printed notes in concert because they cannot trust the memory. The great Rubinstein slipped a mental cog when he played his own D minor piano concerto here at his New York debut and for several measures was unable to find his way back into the music he had written, and covered the mishap by improvising. On the other hand, there was Berlioz, who knew the Gluck scores so intimately that he used to shout protests from the gallery of the Paris Opera when the orchestration was not rendered literally.

Among the pianists it has grown almost into a rule to be able to play all the Chopin preludes and etudes, a dozen Beethoven sonatas, the two by Chopin, the big Schumann and Brahms compositions, most of Liszt's original output, and about seven or eight concertos. Leopold Godowsky, gifted with a truly phenomenal memory, can play at command any standard work in the piano repertory. We know that Busoni can do likewise, and we feel sure that there are others who may be able to do likewise—for instance, such widely experienced players and thorough musicians as Paderewski, Schelling, Bauer, Gabrilowitsch, Lhevinne, d'Albert, Sauer, etc.

Instances are plentiful where artists have performed works publicly after merely playing them over a few times. Some theatergoers who do not profess to be musicians can listen to a comic opera unfamiliar to them, and, after leaving the theater, play pages and pages of the music they have heard. We know accompanists like La Forge and Bocquet who never use printed music when they accompany in public.

Opera singers have good memories as a rule, for they retain words, music, gestures and action, and sometimes deliver all four simultaneously.

In orchestral conducting from memory, Von Bülow held the palm as a symphony leader, and Toscanini has no competitors in opera. The latter stands sui generis as an example of prodigious mnemonic powers. Dr. Ernst Kunwald and Leopold Stokowski are two directors now in America who disdain the public use of printed scores.

As for the long memories of some comic opera composers—but that is another chapter.

Suffice it to say that Dr. Corning and laymen

generally in matters of tone are far more impressed by the memories of musicians than are those persons themselves.

WORDS FOR MUSIC.

German composers sometimes assert that the English language has no song literature that can compare with the melodious verse and singable lyrics of Heine. It is true that much, or most, of the finest English poetry is unsuitable in subject and in meter for songs. But, at the same time, we confess to a feeling of amazement when we see the lyrics that some of our modern composers select as flies to be embedded and perpetuated in their musical amber. Surely, Herrick, Waller, and other poets, from the time of Queen Elizabeth to King Charles, can furnish something more attractive than the grotesque doggerel of crazy William Blake, who painted, engraved, and versified in the reign of mad King George III.

Why should an American composer of today go back a hundred years to bring to light and set to modern music such obstetrical rhymed prose as this?

INFANT SORROW.

My mother groaned, my father wept,
Into the dangerous world I leapt;
Helpless, naked, piping loud,
Like a fiend hid in a cloud.

Struggling in my father's hands,
Striving against my swaddling bands,
Bound and weary, I thought best
To sulk upon my mother's breast.

—From "Songs of Experience," by William Blake.

Better all the pretty prattle of nymphs and shepherds than such Zolaified realism!

Why not set some of the advertisements in THE MUSICAL COURIER to music? Perhaps they are too intimately suggestive of music and musicians to interest some of our novelty hunting composers.

ACTIVE steps are being taken by the New York Philharmonic Society to obtain possession of the income from the Pulitzer bequest of \$1,000,000. The latest report of the proceedings is from the Evening World, as follows:

The Philharmonic Society's application for the bequests made to it under the will of Joseph Pulitzer was heard by Surrogate Fowler yesterday.

Nelson S. Spencer appeared for the society, and explained in detail what steps the organization has taken to fulfil the requirements of Mr. Pulitzer's bequest of \$1,000,000. He set forth that the organization has become a membership corporation, with 1,050 members paying dues; that its membership is representative of various walks of life, and that the society has received the approval of the executors of Mr. Pulitzer's estate.

"The executors are in sympathy with the bequests made by Mr. Pulitzer to the Philharmonic Society," said William B. Hornblower. "They, however, wish to be protected, and for this purpose they are willing to accept the affidavits of the officers of the society as to the membership of the society and the dues paid the current year. These are the only points, as I see it, that need proving. The other points are questions of law."

The attorney for the Philharmonic Society thereupon filed the affidavits of F. F. Leifels and E. F. Flinsch, secretary and treasurer, respectively, setting forth facts of the society's membership and other legal papers bearing on the organization. Surrogate Fowler will determine whether the society has fulfilled in all particulars the requirements of Mr. Pulitzer's will.

OUT in Phoenix, Ariz., they keep a sharp eye on the musical doings of the world, as told about in THE MUSICAL COURIER. A recent issue of the Arizona Republican contained a column quotation from our recent "Review of the Year," and wound up with this complimentary reference: "The entertaining review is from a recent issue of THE MUSICAL COURIER, New York's famous musical weekly. THE MUSICAL COURIER has in the past twelve months surpassed even its own meritorious record in the scope of its news, the excellence of its illustrations and the fairness of its criticisms."

A RISING composer often is one who gets up early to give music lessons.



In view of the impending complete "Ring" cycle at the Metropolitan Opera House, and according to numerous requests, this department republishes its original and modernized version of the text of Wagner's "Nibelungen" dramas.

Here, then, is the true and unexpurgated version of the "Nibelungen" cycle, as secured from secret sources by the



IN 1906 "GÖTTERDÄMMERUNG" REAPPEARED.

historian who is recording this immortal compendium. There are four operas in the cycle—"Rheingold," "Walküre," "Siegfried" and "Götterdämmerung"—and you cannot understand any one of the four unless you have been at the other three. It is possible to visit three of them and then not to understand the fourth, but if so you must never tell anybody. Make sure that you will see the whole cycle by buying tickets for the four performances at a single purchase and paying cash in advance. The "Nibelungen" operas should be visited in their regular order, as hereinbefore given. For instance, if you see "Siegfried" before "Walküre" or "Götterdämmerung" before "Rheingold," you are imbibing the cycle backward. The story is just as exciting that way, but it is not the manner in which Wagner wished it to be received. Some would-be Wagnerians will tell you that "Rheingold" really is superfluous in the "Nibelungen" set, but do not believe them, for without it the other dramas would become too intelligible and natural to be genuine Wagner operas. Unfortunately, this opinion about the importance of "Rheingold" has gained firm ground in many places, and therefore the opera is but rarely given. Thousands of willing and eager Wagnerians are waiting in such cities to begin their "Nibelungen" with "Rheingold," but of course never get a chance to make a start. There is an authentic record of one man in a provincial German town who has been waiting fourteen years to hear the "Nibelungen" cycle, but cannot do so because there has been no "Rheingold" representation, although "Walküre," "Siegfried" and "Götterdämmerung" performances were plentiful in his town. Another story, and a pathetic one, comes from an Austrian center, where there is an opera house of the smaller size and scope. An ambitious Wagnerian, then a young man, attended "Rheingold" and "Walküre" performances in fairly rapid succession, and until now—a period of twenty-four years—he has not been able to hear "Siegfried" and "Götterdämmerung" owing to the limited facilities at the opera in his native place, where there two works probably never will be given. Other instances there are, too, of interrupted Wagnerians, who had experiences no less tragic than those just related. For instance, the Wagner records tell of one poor soul whose city began with "Rheingold" which he heard in 1878. In 1880 and for three years thereafter "Siegfried" was given. Then in 1885 came "Götterdämmerung" followed in 1886 and 1887 by revivals of "Siegfried." Finally in 1891 "Walküre" was produced and made such a furore that it held the boards till 1897. This led to a resuscitation of "Rheingold" in 1898 and "Siegfried" in 1899. These three operas dominated the situation in 1900 1901 1902 and 1903. In 1906 "Götterdämmerung" reappeared and our Wagnerian friend also. The dates of his "Nibelungen" hearings, therefore, in their proper order were: "Rheingold," in 1878; "Walküre," 1891; "Siegfried," 1899, and "Götterdämmerung," 1906. Naturally enough, he did not remember in 1906 what he had heard in 1878, and lately he confessed to an acquaintance that he did not understand what the whole business is about and that it is "a damned rot, anyhow"—

remember, he was a German. Thus was a faithful and promising Wagnerian spoiled by the atrocious habit of our opera houses to give the "Nibelungen" works haphazard and out of the order expressly indicated by Wagner.

"RHEINGOLD."

[This Wagner opera has been referred to as the original tank drama chiefly because its opening scene takes place on the bed of the river Rhine. Greenish twilight enwraps the stage as the curtain rises. It is well to get a good peek at your neighbors before the lights are lowered, and to stow your valuables in inner pockets securely guarded, as the theater is kept in darkness (and some of the auditors are, too) during the entire opera "Rheingold." In fact, Wagner insists on this black gloom at all his "Nibelungen" performances. He was a wise man in his own generation and knew full well that if an audience has nothing else to look at it is bound to look at the stage. In the center of the Rhine, which appears to be about 30 feet in length, is a little conical cliff, on which a lump of gilded tin placed around an incandescent electric light bulb represents the Rheingold, the marvelous treasure which some mysterious agency has placed in the river, under the care of Woglinde, Flosshilde and Wellgunde, the Rhine daughters, who look like mermaids, and are given the semblance of swimming by being placed in a chair apparatus, which men in the wings and flies jerk hither and thither by means of wires.]

Woglinde—Brightly the Rheingold shines!

Flosshilde—Oh, dry up.

Wellgunde—How can she, down here in the river?

Woglinde—Hush! You should know that there are no jokes in Wagner.

Flosshilde—Ha! I saw a light on the shore.



"I'M POSITIVELY SEASICK."

Wellgunde—That isn't the shore. It's an usher showing in a late comer.

Woglinde—I'm tired; I'm going to sit down.

(Flosshilde and Wellgunde scream with laughter.)

Woglinde—What 'tis?

Wellgunde—Who ever heard of a Rhine daughter sitting down? How can you? You're half woman and half fish.

Flosshilde—Ouch!

Woglinde—How now?

Flosshilde—If that wire manipulator of mine isn't careful he'll really have me in the Rhine in half a minute.

Wellgunde—I'm positively seasick. It reminds me of the elevator in our hotel—

Woglinde—Who goes there?

(Alberich, a dwarf, is seen issuing from a cave and climbing along the bottom of the Rhine. For reasons which will appear later, the auditor should here fix firmly in his mind the fact that Alberich seems to have no difficulty in breathing the waters of the river, nor do they have the slightest apparent effect on his singing. The Rhine daughters are as little bothered, but, of course, they feel perfectly at home in their native element. Alberich is not a regular dweller on the Rhine bottom, as the ensuing dialogue makes clear.)

Flosshilde—Who are you?

Alberich—I am Alberich, come from Nibelheim, where I live.

Wellgunde—What can we do for you?

Woglinde (aside)—Father warned me to beware of such a fiend.

Alberich—You are pretty maidens. I would leave home for you.

Flosshilde—If you can catch us you can have us.

Alberich (chases the Rhine maidens from rock to rock, the meanwhile they escape him and mock his beard, face and figure)—Curses on you and on the Rhine. I've barked my shins a dozen times on these wooden rocks. I'll have the stage carpenter discharged. A soft light illumines the conical cliff spoken of before.) Ha! what's that?

Woglinde—That's the Rheingold. Whosoever from it forges a ring falls heir to all the world and is master of matchless might.

Alberich (hoarsely)—Who said so?

Wellgunde—Pa said so, and that's why he put us here to guard the Rheingold.

Flosshilde—And only he shall have power to forge the ring who forswears love and its pleasures forever.

Alberich—The ring for mine. (He clambers rapidly toward the Rheingold and seizes it.)

Wellgunde—Ah!

Flosshilde—Ha!

Woglinde—Woe!

(It is a peculiar thing that their father should have chosen as guards the Rhine maidens, who do nothing but ejaculate when the hoard actually is filched, but, of course, that is Wagner's lookout and not ours. We are not criticizing, but merely studying.)

Wellgunde—Drop it!

Woglinde—Thief!

Flosshilde—Naughty! naughty!

Alberich (holding the gold on high)—I curse love! (He disappears.)

SCENE II.

(Slowly the scene changes from the Rhine to a plateau along the mountain tops. It is dawn, and the battlements of a castle are seen on a faraway peak. Wotan and Fricka are sleeping on the dewy sward.)

Fricka (awaking)—Good morning.

Wotan—What time is it? (Rolls over.)

Fricka—Get up.

Wotan—Let me sleep another hour.

Fricka—Nothing doing. If you'd come home earlier nights you wouldn't be so tired mornings.

Wotan—See here, Mrs. Wotan—

Fricka (witheringly)—Don't you "Mrs. Wotan" me! Heaven only knows how many of me there are.

(Wotan is too gentlemanly to contradict.)

Fricka—That's what I wanted the new castle for, to keep you at the fireside where you belong.

Wotan (hums a snatch that sounds like "At Maxim's")

—You're looking lovely this morning, my dear; not at all as though you'd been sleeping out of doors all night.

Fricka—Don't try to flatter me. I've seen you make eyes at too many women.

Wotan (angrily)—How can I make eyes when I have only one eye? (Wotan wears a patch over one eye.) You know I left my other one in pledge with the gods when I wedded you.

Fricka—You're always leaving things in pledge. Here you've gone and pledged my sister Freia to the giants Fafner and Fasolt, in payment for their building of that new castle while we slept. What are you going to do about it?

Wotan (shrewdly)—What all great financiers do. Let the people work for me while I sleep and then tell them that industry is its own reward. Are we the only ones, I would like to know, living in a house we can't pay for?

Freia (dashes in)—Save me, oh, save me! Two German basses dressed as giants are after me, and that is a terrible fate.



"SEE HERE, MRS. WOTAN—"

Wotan—I will consult with Loge, the god of fire.

Fricka—I don't like that man.

Wotan—Just because I knew him before I married you. He's a wise one, I tell you; he's a bachelor.

(Enter Fasolt and Fafner.)

Fasolt—Our reward!

Fafner—We want Freia!

Wotan—Er—ahem—I beg of you, my friends—

Fasolt—You refuse?

Fafner—Treason!

Wotan—If you would take some shares of stock in the new enterprise I am planning—

Fasolt—I want Freia; she's so pretty.

Fafner (to his brother giant, aside)—Fool! What do we care for her looks? She knows the secret of cultivating the magic apples in the garden of the gods. As long as the gods eat the apples the gods remain eternally young. Take away Freia and the apples rot and the gods rot. We want to put those apples out of business.

Fasolt—As you say, brother. (Goes toward Freia.)

Freia—Save me!



"DID I HEAR MY MOTIF?"

(Enter Froh and Donner, two young gods, who usually are execrable singers.)

Froh—Stand back!

Donner—Advance at your peril!

Wotan (sadly)—Stop, boys. The giants are right. I promised them Freia, and swore by my spear. (Joyfully) Here comes Loge.

(Enter Loge.)

Loge—Did I hear my motif? That cellist plays so softly.

Wotan (aside)—I called you. How can I get out of paying for the house the giants built?

Loge—They want Freia?

Fricka—Alas! yes.

Fafner—Mr. Loge, you wouldn't stand by and see two poor men—

Wotan—Shut up, and let him think.

Loge—There's nothing worth more to a man than a woman, when he really wants her.

Wotan—Oh, slush.

Loge—That's a fact. I've been on this job for you all day and have inquired everywhere. The only man who values something that is higher than love of woman is Alberich, who stole the Rheingold and foreswore love. (Aside to Wotan.) By the way, the little girls down the Rhine way are dreadfully put out about losing that piece of jewelry and want you to help them recover it.

Wotan (glancing anxiously at Fricka)—Hush! Not a word about them here. How's the blonde?

Loge (aside)—Bully.

(At this point he recites the virtues of the magic ring to the gods and the giants, and explains that it makes its owner all powerful.)

Fafner—Very well; I'll take the ring instead of Freia.

Fasolt—Me, too.

(They drag Freia away and give Wotan till evening to reflect.)

Loge (sneeringly)—What bad complexions you all have. You seem to be failing.

Wotan—Great guns! I haven't eaten an apple since last night. And Freia gone! Get me an apple, quick!

Froh (casting a look into an imaginary orchard off stage)—They're all rotten.

Wotan (despairingly to Fricka)—Couldn't you make an apple sauce of them, at least?

Fricka (proudly)—I am a goddess, not a cook. By the way, Loge, could the Rhine treasure be made into a tiara and a stomacher for the opera?

Loge—anything you like (craftily, aside), and with it you would have power to force your husband to stay home evenings.

Fricka (commandingly)—Wotan, get that gold.

Wotan—So be it. Loge and I will win the ring from Alberich, and fry Freia—free Freia, I mean.

(Loge and Wotan disappear in a small flame blown from a bellows through a hole in the scenery by a stage hand.)

SCENE III.

Nibelheim, a huge cave, Alberich's home. Alberich drags the shrieking Mime from a side cleft.)

Alberich—Have you finished the helmet I bade you fashion?

Mime—Here it is.

Alberich (tries it on)—I will test its power. Invisible I would be. Canst thou see me, brother?

Mime (without daring to look at him)—No; where are you?

Alberich—Here. (Hits Mime a ringing blow and runs off laughing.)

(Enter Loge and Wotan.)

Loge—"Was, Wunder, wimmerst du hier?"

Mime—I beg your pardon?

Wotan—That's from Wagner. You seem hurt at something?

(Mime explains his feelings; tells how he made a magic helmet for Alberich, and how, with the aid of the all powerful ring that Nibelung forces his brethren to work for him incessantly, seeking more treasure, and piling it up for his selfish use)—Here comes the mighty one, now. (Mime flees.)

Alberich—What wouldst thou—I mean thee—both of thee?

Loge—We've heard of your ring and your helmet.

Alberich—You haven't heard all. With the aid of the helmet I can change my appearance to anything I like.

Wotan—Impossible!

Loge—Show me.

(Alberich changes himself into an enormous snake, and back again.)

Loge—Marvelous!

Wotan—Great!

Loge (slyly)—Can you change yourself into something small as well—a toad, for instance?

Alberich—Nothing easier. (Does so.)

Loge (to Wotan)—Grab him.

Wotan (holds the toad while Loge puts his foot on it; Wotan appropriates the magic tarn helmet which makes its wearer invisible)—Now we have you, my little man. (As Alberich slowly reassumes his ordinary shape, they bind him hand and foot.)

SCENE IV.

(The picture changes to the same as in Scene II.)

Loge—Give us all your gold, before we release you.

Alberich (cursing furiously, breathes a command over his ring; the Nibelungs appear with golden treasure)—Enough?

Wotan—More.

Alberich—Take the helmet.

Loge—And that ring on your finger.

Alberich—Never while I live.

Wotan—That is no answer.



"WHAT WOULDST THOU—I MEAN THEE—BOTH OF THEE."

Loge—The ring, or your life.

Alberich (after more cursing and frightful profanity in the basses, cellos and brass section of the orchestra)—Take it. But my curse goes with it. May its wearer die and have all possible hard luck afterward. Curses on the thing until it is returned to me. (Exits.)

(Enter the giants and Freia.)

Freia—Here I am.

Wotan (coldly)—So I see.

Fafner—Got the stuff?

Wotan—How much off for cash?

Fasolt—You must pile the treasure as high as Freia stands, and as broad.

(Wotan piles the treasure in a space measured by the staffs of Fafner and Fasolt.)

Fafner—Ha! a cavity here. Fill it up.

(Wotan stops up the hole with the tarn helmet.)

Fasolt—Here, another place. Put something in here.

Loge—There is nothing left.

Fafner—The ring on Wotan's finger.

Wotan—Never!

Loge—That's what Alberich said.

Wotan (louder)—Never!

Giants—Come along, Freia.

(The goddess Erda arises on a platform in the rear; bluish light.)

Erda—Beware, Wotan! The ring is accursed. (She disappears.)

Wotan—Take it, then. (Gives it to the giants, who begin to divide their booty.)

Fafner—The ring is mine.

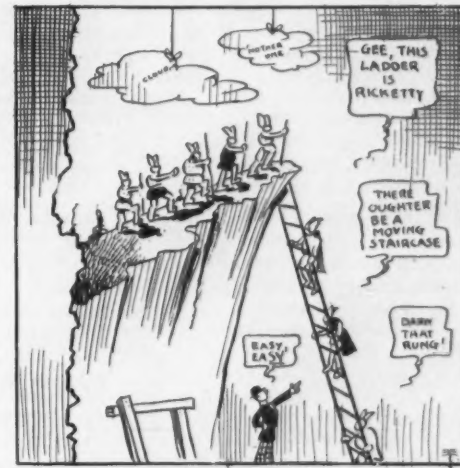
Fasolt—No, mine.

Fafner—Mine, I say.

Fasolt—You lie.

(Fafner hits Fasolt over the head with a young tree; Fasolt dies—and no wonder.)

Wotan—By Jove! the Alberich curse was a dandy! (To Fricka) Let's go home, mother.



THE GODS ENTER WALHALLA.

(Singing heard from rear.)

Wellgunde, Flosshilde and Woglinde—Please, oh, please, good, sweet Wotan, won't you get the Rheingold for us?

Wotan (quickly, to Loge)—Stop those girls. What would Mrs. Wotan say if she could hear them?

Loge—I'm off to see them. Don't you wish you were single?

(The gods enter Walhalla and the curtain falls. The audience goes out quickly and somewhat shamefacedly.)

LEONARD LIEBLING.

(To be continued.)

Train Waits for Contralto's Trunk.

Christine Miller, the eminent Pittsburgh contralto, has many interesting experiences in her travels over the country, but the making of necessary connections is, of course, one of the serious troubles of a busy singer's life. Miss Miller recently sang at a musicale in Cincinnati and left the next morning for Omaha via St. Louis. The Ohio River was at flood height at Cincinnati, and for ten miles or more Miss Miller's train ran over tracks that were completely submerged in water; in one place even a very long trestle was covered. This made a delay of an hour in reaching St. Louis, the Cincinnati train getting in five minutes after the schedule time for leaving of the Omaha train. But Miss Miller had arranged for just such an emergency. Through influential friends, she had wired to St. Louis that the Omaha train should be held until her arrival. A representative of the road met her, so she rushed to the waiting train, meanwhile explaining to the agent that her trunk also must be transferred. Through a misunderstanding on the part of the baggage man the trunk was transferred just a moment too late and the train left the shed without the trunk. But out in the railroad yards the train was flagged, was backed up to the station again, and the trunk put aboard—causing altogether a delay of twenty minutes. But Miss Miller got what she wanted.

Margaret Horne's Vassar Program.

Margaret Horne, violinist, and head of the violin department at the West Virginian University, Morgantown, West Virginia, will give a recital, February 5, at Vassar College, Poughkeepsie, New York. Following is the program:

Concerto (first movement)	Beethoven
(Joachim Cadenza.)	
Caprice	Kreisler
Air de Ballet	Dilgo Auer
Romance	D. Ambrosio
Zephyr	Hubay
Suite in D minor	Schült

St. Cecilia Concert.

Last night (Tuesday) the St. Cecilia Club, Victor Harris, musical director, gave the first of two private concerts at the Waldorf-Astoria, New York. The concert will be reviewed next week.

GRAND OPERA IN NEW YORK

METROPOLITAN OPERA HOUSE. "Tristan and Isolde," January 15.

Burrian and Fremstadt gave their customary familiar portrayals of the intense operatic lovers. Margarethe Matzenauer was an opulent voiced Brangaene, who sang and acted with all the fervor demanded by the role. She tempers her ardor, however, with keen intelligence, and therein lies the secret of her uncommon art.

Putnam Griswold's King Marke has become one of the real treats at the Metropolitan. He sings with rare taste always and gives his histrionism that human touch which makes of all his portrayals seemingly human figures, vital, living, breathing. Hermann Weil, as Kurwenal, put much sympathetic singing and spirited acting into his part and won abundant individual honors. William Hinshaw was a sonorous and intense Melot. Lambert Murphy's lovely voice showed to grateful advantage in his dual assumption as the Shepherd and the Seaman. Toscanini conducted like the master that he is.

"Secret of Suzanne" and "Pagliacci," January 16 (Matinee).

A special double bill matinee drew an immense crowd. Geraldine Farrar, Antonio Scotti and Angelo Bada enacted their usual rôles in the Wolf-Ferrari musical playlet, which Giorgio Polacco directed with refreshing taste and finesse. His baton work was as delicate and poetical as it is broad and passionate on other occasions. He has at his fingers' ends all the technic of conducting.

"Pagliacci" brought forward Caruso as Canio, Bella Alten as Nedda, a role sung and acted by her with much dash and charm, and Dinah Gilly as Tonio, this being his debut in the character of the crippled punchinello. He grasped the full dramatic significance of the role and rendered it with keen dramatic force and intuition. His singing of the prologue, rich in tonal outpouring and su-

perb in phrasing, aroused demonstrative enthusiasm, richly deserved.

"Otello," January 16 (Evening).

Verdi's marked departure from his earlier operatic style is shown to a striking extent in "Otello" and "Falstaff," both of which were written in the twilight of his remarkable career. Verdi has been rather foolishly accused of inclining toward the Wagnerian method in these two works, but connoisseurs fail to see where the charge applies. Verdi is modern, to be sure, in "Otello," but he has not ceased to be melodious, even if his themes are not as sensuous as in "Aida." The "Otello" atmosphere does not call for such handling.

The orchestral and vocal scores of the Shakespeare opera abound in remarkable musical episodes, and the dramatic interest of the libretto helps to keep the Verdi masterpiece popular. It is a far cry from Verdi to the frivolous works of Puccini, and it seems safe to predict that the Veridian era will hold for a long time after topical concoctions like "Butterfly" and "Tosco" have been buried deep in oblivion. Verdi not only entertains, but also educates, and his creations are enduring because they are real art.

The familiar cast that has frequently interpreted "Otello" at the Metropolitan Opera House was as follows:

Otello	Leo Slezak
Iago	Pasquale Amato
Cassio	Angelo Bada
Roderigo	Pietro Audisio
Lodovico	Andrea de Segurora
Montano	Vincenzo Reschiglian
Un Araldo	Bernard Bégue
Desdemona	Frances Alda
Emilia	Jeanne Maubourg

Conductor, Arturo Toscanini.

Iago as enacted by Pasquale Amato is a tremendous factor in the Metropolitan "Otello" production, and future

Iago's in New York will undoubtedly be measured by the lofty standard established by the great Italian baritone, Amato, whose singing of his role and of the "Credo" in particular never fails to evoke tumultuous demonstrations of applause.

Frances Alda is a lovely Desdemona, whose vocal and histrionic equipment is thoroughly satisfying. The conducting of Toscanini, as usual, was masterful, no nuances or points in the score being overlooked.

The Moorish stage settings in "Otello" reflect credit upon the scenic and mechanical departments of New York's big opera house.

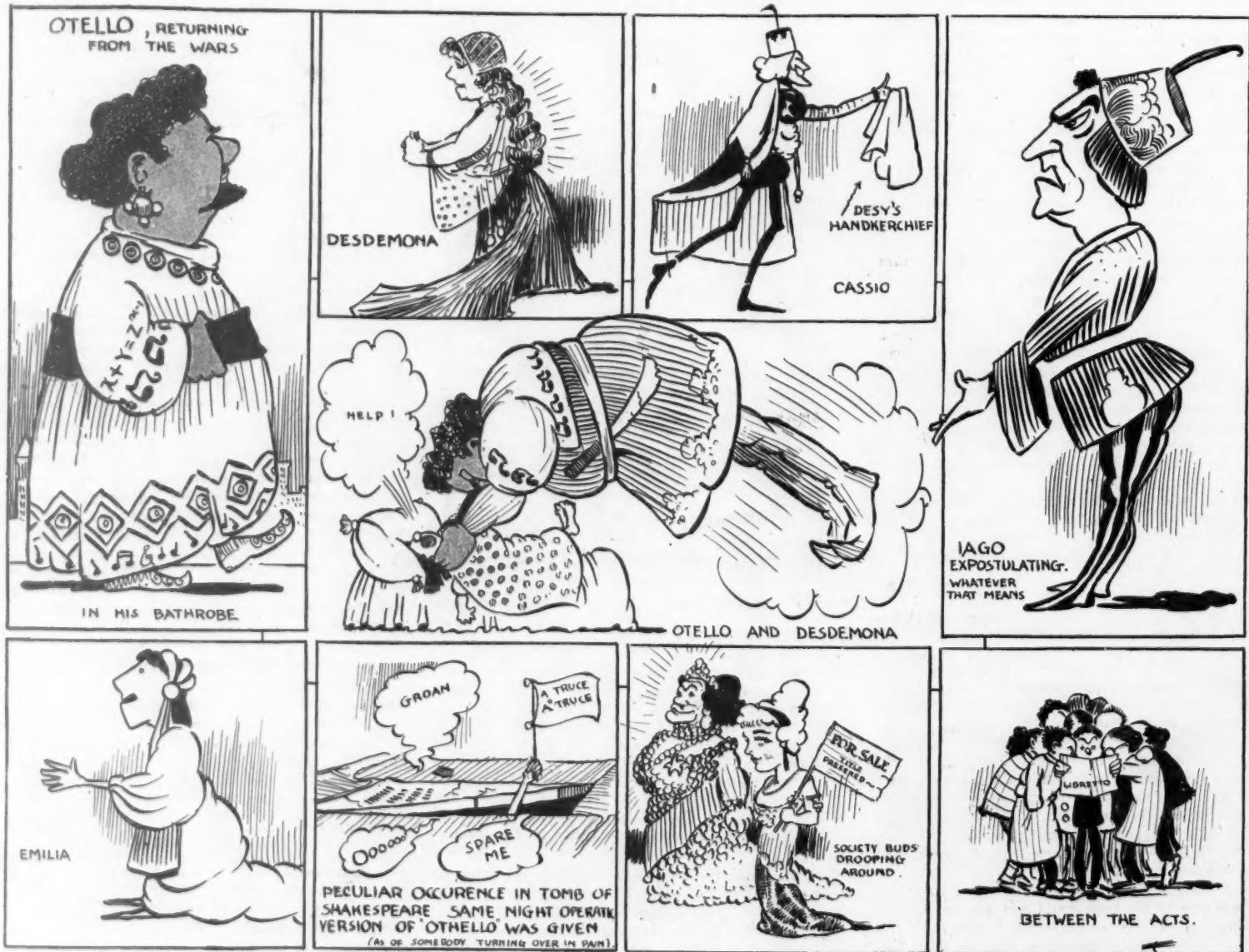
"Siegfried," January 17.

Wagner's perennially fresh and tuneful "Siegfried" had a marvelous Erda in Margarethe Matzenauer, whose noble voice, authoritative delivery and splendidly picturesque appearance fit her ideally for the difficult role. Putnam Griswold's Wanderer was a strikingly impressive study, powerful, gripping, enthrallingly, fascinating. He dominated the stage whenever he appeared and the sincerity of his acting was enhanced by the lofty beauty of his singing. Every phrase in the Griswold utterance is a vocal gem of ray serene. Basil Ruysdael, a resonant Fafner, helped materially in the success of the evening, even though the top of the dragon cave fell in (not caused by the Ruysdael voice, however) and necessitated a lowering of the curtain for a short while, Carl Burrian was a conventional Siegfried. Johanna Gadske, not in the best of voice, had trouble with her high tones; as Brünnhilde, Lenora Sparkes, the sweet voiced Bird, made that songster seem a lark. Alfred Hertz conducted carefully, and read the lyric moments of the score with unusual sympathy.

"Königskinder," January 18 (Matinee).

Humperdinck's pretty opera had Carl Jörn and Geraldine Farrar in its chief rôle, while Otto Goritz was the Fiddler, and Louise Homer, the Witch. Rita Fornia scored heavily, as usual, in her part (the Innkeeper's Daughter) and Adamo Didur made an irresistibly comical figure of the Woodcutter. Maria Mattfeld made her bit tell, as the Stable Maid.

The surprise of the performance, however, came from Alfred Hertz, who made the orchestral melodies "sing"



OBSERVATIONS AT "OTELLO."

A.W. TOWNSEND.

with real tonal beauty, and altogether sounded so many appealing aspects of the score that some of the old time Wagnerians were amazed at the conductor's new confidence and dynamic refinement. He seems to have seen—or heard or read—a great light.

"Tales of Hoffmann," January 18 (Evening).

As the Saturday evening performance was for the benefit of the French Hospital, no criticism is required. The singers were Hempel, Fremstadt, Bori, Macnez, Didur, Gilly, De Segura, Ruysdael, etc., in their usual roles. Polacca led.

"Die Meistersinger," January 20.

Weather men state that it is the Gulf Stream that is responsible for the extraordinarily mild winter we are having in New York, and the learned doctors tell us that it is this high, muggy temperature that is the cause of so much illness among singers.

"Die Meistersinger," beloved by musical connoisseurs, and the most Teutonic of lyrical productions, was brought forward at the Metropolitan Opera House, Monday evening of this week. It was the second performance of the opera this season, and besides some changes in the cast, it became necessary to eliminate the first scene of the third act because Hermann Weil, the Hans Sachs, lost control of his vocal chords at the close of the second act. William Guard, press representative of the Metropolitan Opera Company, came before the curtain and made this announcement. Mr. Weil, however, heroically went through his part in the last scene of the final act, where both the poet shoemaker and the Walther von Stolzing are crowned with laurel by the radiant Eva. The Walther for the Monday night performance was Leo Slezak. Carl Jörn sang at the former presentation. Madame Destinn was the Eva then, and this Monday evening the part was taken by Madame Gadske. Madame Mattfeld replaced Madame Homer, this week, as the Magdalene. These are all tried and true Wagnerian interpreters and they did their work on this occasion acceptably. Otto Goritz was again the pedantic and amusing Beckmesser. Two magnificent voices that stood out in the performance of Monday night were the baritone of William Hinshaw and the basso of Putnam Griswold. Pögnor's address, as delivered by Mr. Griswold, proved one of the glowing achievements of the night, and Mr. Hinshaw at Kothner distinguished himself both in the serious and in the comedy lines. Both Gris-

wold and Hinshaw have the role of Hans Sachs in their repertory, but—they having studied in Germany—sing the part in the unabridged version and therefore neither was willing to assume it with certain portions cut, as is done at the Metropolitan Opera House.

Alfred Hertz, the musical director of the performance, had to bear the brunt of mishap, and he made up for curtailed production by leading the orchestra with renewed energy that was tempered with judgment and the Germanic spirit that enhanced the beauties of the glorious score. Hertz received an ovation as he came back to lead the last scene; the large and enthusiastic public arrived early, and there were few departures until the last note was sung and played.

Metropolitan Sunday Night Concert.

Wagner and Puccini occupied the places of honor on the program at the Metropolitan concert Sunday evening of this week. The singers of the evening were Emmy Destinn and Riccardo Martin. The orchestra played first the "Rienzi" overture, and then Mr. Martin appeared and sang the "Che gelida manina," from "Bohème," and he did it with such a wealth of tonal beauty that the house rose to him. The famous American tenor was recalled to the footlights ten times. However, he gave no encore, and for this he is to be thanked.

The encores have been overdone at these concerts and it is time one of the singers balked at adding extra numbers, particularly when, as on this occasion, he was scheduled to sing after the intermission.

Madame Destinn followed Mr. Martin, singing "One Fine Day," from "Madame Butterfly," and then both singers came back and delivered the big duet from the same opera.

Aline van Baerentzen, a child pianist wearing a white frock to her ankles, was presented as a soloist of the evening with the opera stars. The little girl played a Chopin ballade and polonaise, and also the Grieg concerto with orchestra. She played all the notes required, but otherwise it was an amateurish exhibition.

The principal interest in the second half of the concert centered in Martin's singing of the "Narration" from "Lohengrin." He delivered this lofty song with fervor and always with that rich quality of voice that so delights us. Say what we will about style, interpretation and dic-

tion, they all count, but voice counts for more than all with the majority of music lovers. In this part of the concert Madame Destinn sang the Bach-Gounod "Ave Maria," a song by Tosti, and one encore. In the prayer and also in the Tosti song the soprano was beautifully accompanied on the harp by Carlos Salzedo, first harpist of the Metropolitan Opera Orchestra. Eugene Boegner, the concertmaster, played the violin obbligato in the Bach-Gounod numbers. Other orchestral offerings of the night were "Les Preludes," by Liszt, and the "Coronation" march from "Prophet." The auditorium was crowded for this concert.

New York Opinions About Paulo Grappe.

Paulo Grappe's New York recital, elsewhere reviewed in this issue of THE MUSICAL COURIER, was well attended by an audience of cultured people and prominent musicians. All of the boxes were sold to men and women prominent in society and artistic circles. The following extracts are from the New York papers:

Paulo Grappe, a cellist, gave a recital at Aeolian Hall last night. An entire concert by a cellist is apt to become a bit monotonous at best, but Mr. Grappe coped rather successfully with this danger, varying his program so that while it contained enough serious music to please devotees of the classics there were enough lighter compositions to lighten the offering.

Saint-Saëns' sonata put the artist to the test of displaying his technique and sentiment, and he was at his best in the adagio. Bach's C major suite was pleasingly played, especially the "Bouree." The audience seemed to find pleasure in the Tchaikowsky "Song without Words," and in Saint-Saëns' "The Swan." There was applause to reward the soloist, whose piano accompaniments were played by Max Herzberg.—New York Herald, January 14, 1913.

At the same hall last evening Paulo Grappe, the young Dutch-American cellist, gave a recital. It is pleasant to record that Mr. Grappe has progressed in his art since last he was heard here. A sonata by Saint-Saëns, a suite by Bach, and short pieces by Tchaikowsky, Haydn, Saint-Saëns and Klengel were on his program.—New York Globe.

Paulo Grappe, the Dutch cellist, gave a recital at Aeolian Hall last night, with Max Herzberg at the piano, and he was an effective aid to Mr. Grappe. The young cellist's work was sound and interesting, and he has done so much high-class work in his brief career, both abroad and here, that his name is synonymous with artistic warmth and value in cello playing. He gave the Saint-Saëns concerto effectively, and in a clear, persuasive tone the Bach suite in C major; he played unaccompanied, and showed his command of the instrument and also his sentiment and expression. Other numbers were the Tchaikowsky "Chanson sans Paroles," the Haydn minuet and Saint-Saëns' "Swan," concluding with the favorite Klengel allegro.—Brooklyn Eagle. (Advertisement.)



"DIE MEISTERSINGER."

GRAND OPERA IN MONTREAL

MONTREAL, January 18, 1913.

HIS MAJESTY'S THEATER.

"Lakmé," January 13 and 17.

The repetition of Delibes' charming opera brought out a small audience on Monday night and a not much larger one on Friday, notwithstanding the fact that the cast was of exceptional ability and the music calculated to satisfy the most fastidious ear. Only one change was made from last Saturday, M. Goddard replacing Huberty as Nilakantha. This artist sang magnificently. He cannot help it, for his voice is glorious in quality, but his acting fell short of his fellow vocalist's delineation of the part, which was so enjoyable. However, experience counts for a great deal. Mlle. Scotney was as delightful as ever, and received good support from the remainder of the cast, composed of Choiseul, Courso, Deck, Conrad, Grand and Stroesco.

"Aida," January 14.

"Aida" has had more last moment changes in cast than any other opera this season. At its second performance the tenor, Aresoni, broke down in Act II, and M. Laffitte, who was just retiring for the night, was hurriedly rushed to the theater to take his place. Last week, owing to Amsden's inability to appear, Madame Ferrabini offered to sing Aida at only a few hours' notice, as reported in my last week's letter, helping the management out of an awkward situation. At the performance this week Laffitte was again called upon, this time to replace Signor Zeni, who fell ill shortly before the time scheduled for the opera to begin. Once more this excellent artist proved equal to the occasion, and scored his usual success as Radames. Ferrabini was also replaced by Madame Amsden, who arrived from Boston that morning. The curtain did not go up till 8.45 (three-quarters of an hour late), but a large audience enjoyed the performance, which was up to the standard set on previous occasions. Rossi and Claessens completed the quartet, both singing and acting in their accustomed artistic manner.

"Cavalleria" and "Jongleur," January 15.

The double bill attracted a large audience, few empty seats being visible. As was the case on the previous evening more changes were made at the last moment. Cortada, advertised to sing Turiddu in "Cavalleria," was replaced by Conrad, and Laffitte, down on the program for "Le Jongleur," was also replaced by the same artist. Only one weak spot marred the first half of the bill, Conrad's Turiddu. While credit must be given him for taking the role at such short notice (only a few hours), he cannot be complimented on his portrayal of it. His voice is not suited to the music, and he utterly failed to represent in any degree the character of the Italian lover. Added to this he sang in French, which did not improve matters. Ferrabini again excelled, and called forth vigorous applause from the Italian colony which invariably fills the upper regions of the theater whenever she sings. The orchestra and chorus under Jacchia did flawless work.

"Le Jongleur de Notre Dame," one of the most charming of the short operas, by reason of its attractive though pathetic story and delightful music, was enthusiastically received. Here Conrad fully atoned for his Turiddu by a clever characterization of the Juggler. His voice suited the music and he interpreted the role well—in fact, he has done nothing better. A cast of unusual strength filled the other parts; Huberty as the Prior was excellent, leaving nothing to be desired vocally or otherwise. Riddez, who has been away in Boston for some time, reappeared in the role of the Cook, which he made a most lovable character, and scored with his splendid singing. Goddard, as the Sculptor; Stroesco, as the Poet; Grand, as the Painter, and Carmes, as the Musician, formed a quartet of monks which few monasteries possess. The orchestration, containing some exquisite music, received M. Hasselman's usual finished interpretation, and the chorus always was satisfactory.

"Tosca," January 16.

Boston is not the only city where men of public authority step in and take a hand in operatic matters, and Montreal, of all places, would appear to be the last, but following a telephone message from Archbishop Bruchesi requesting that "Zaza" (billed for Thursday's performance) be omitted from the company's repertory in Canada, Mr. Jeannotte decided to take this opera off and substitute "Tosca." This action on the part of Archbishop Bruchesi was no doubt prompted by reports which reached his ears five years ago, when Mrs. Leslie Carter presented the dramatic version here, causing a sensation, and His Grace evidently took it for granted that the opera would be as objectionable. While it cannot be said that there is anything elevating in the story as adapted to the opera, there is certainly nothing to offend the most sensitive mind or

eyes, unless the sight of an actress slipping on a dress shocks some human being more moral than the average man and woman who attends opera. However, as Mr. Jeannotte rightly put it, there is nothing to be lost from an artistic point of view, for Leoncavallo's work is not a masterpiece by any means, and except for a little dissatisfaction expressed by the artists who spend much time and trouble rehearsing the roles, many of them long and difficult, "Tosca" is infinitely to be preferred. Personally, the writer, and many others besides, are extremely obliged to the Archbishop for stepping in, as we would have heard "Zaza" for a second time when we did not want to. The question whether men outside the operatic world, who hold positions of public authority, should have the right to prohibit the performance of certain plays or operas which they have not seen, but merely judge by hearsay, is one which has caused much discussion. Fortunately in this instance, as already stated, no harm was done.

Two features in connection with the evening's opera need special comment, Madame Ferrabini's Tosca and

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Signor Rossi as Scarpia. The former is famous in the role of the Italian actress, and Rossi was watched with keen interest by his many admirers in Montreal. Ferrabini was in splendid voice, and the action of this intensely tragic and "blood stained" opera, as one critic has called it, gave full scope for a display of her wonderful histrionic ability. The tremendously dramatic scene in Act II between Scarpia and Tosca gave no cause for interference on the part of those powers which control our public morality; Rossi left more to the imagination by his subtle acting of the part, expressing the man's evil passions by a pair of eyes which spoke lust at every moment, and a smile full of confidence in his own power. Cortada sang Cavaradossi, and was creditable throughout. Although he was inclined to be a rather frigid lover at times, his aria, "The Stars Now are Shining Brightly," in Act III, was sung with much emotion. He is greatly handicapped, however, when acting with Madame Ferrabini, due to his lack of stature, which, although one would like to forget, compels the attention constantly. M. Laffitte was advertised to sing the part, but for some unknown reason did not appear. This was the second action of that kind on the part of the management, and one cannot but feel that it is a wrong move. Wednesday night found Laffitte on the program as Le Jongleur, but he was replaced by Conrad, and a repetition on the following night of the same action did not put the audience in a very good humor. Added to this the presence of H. R. H. the Duke of Connaught, Princess Patricia and the vice-regal party, which naturally drew a large and fashionable audience, demanded that the best cast be presented. Cervi gave his usual inimitable sketch of the Sacristan, Angelotti was well sung

and acted by Grand, and Stroesco was Spoletta. Jacchia conducted.

"Carmen," January 18.

Bizet's masterpiece filled the house for the last performance this week. One new face appeared in the cast, M. Riddez singing Escamillo in place of Grand. He was in fine voice, and the familiar Toreador song seemed to take on new life in his hands. He sang it with splendid effect. The other artists gave good accounts of themselves, Dereyne as Carmen, Laffitte as Don Jose, La Palme as Micaela, Choiseul and Ingram as Mercedes and Frasquita being at their best. M. Hasselmans had his forces in better shape than at the first performance last week, this being especially noticeable in Acts I and II.

Orchestral Concert, January 18 (Matinee).

More disappointments were in store for those serious music lovers, who had noted with great joy that Beethoven's fifth symphony was to be played at the Saturday afternoon orchestral concert, at least so it was announced on the weekly operatic sheet. But this proved erroneous, compositions by Massenet, Bruneau, Dvorák, Bizet and Rimsky-Korsakow furnishing the afternoon's entertainment instead. All the numbers had been heard before, and as they are not very satisfying fare, except perhaps the Rimsky-Korsakow, which is extremely clever and interesting, the concert was not a notable one. Vocal solos by Signor Cortada and M. Grand helped to add a little variety. Both these artists sang well.

ARTHUR MACDERMOT.

Mabel Riegelman's Chicago Recital.

A song recital will be given by Mabel Riegelman, the popular soprano of the Chicago Grand Opera Company, in the Florentine Room of the Congress Hotel, on the evening of Monday, January 27. Miss Riegelman has completely won her way into the hearts of Chicago opera goers with her inimitable singing of the parts of Gretel in "Haensel und Gretel" and the Cricket in the "Cricket on the Hearth," and similar parts, and those who will gather to hear this favorite singer in song recital will constitute one of the most distinguished concert audiences of the season, both socially and musically. Among the patronesses for Miss Riegelman's recital are Mesdames Philip D. Armour, Emmons, Blaine, Henry A. Blair, W. M. Burton, William Barry, A. C. Bartlett, Cleofonti Campanini, Charles A. Chapin, R. T. Crane, Jr., Henry Dubblee, Clarence G. Dawes, Edward B. Butler, Abby Farwell Ferry, Joseph Fish, E. R. Graham, Johanna Galski, Carter H. Harrison, George Higginson, Harry Pratt Judson, Edson Keith, William V. Kelly, Frank G. Logan, Bryan Lathrop, Albert H. Loeb, Harold F. McCormick, Charles A. Stevens, Rosa Olitzka, A. A. Sprague, Homer A. Stillwell, John C. Shaffer and many others. This recital is the second in the series being given in the Florentine Room of the Congress Hotel, under the concert direction of the Briggs Musical Bureau. Following is the very artistically selected and planned program to be given, Mrs. Harry L. Swarts at the piano:

Voi che sapete—Figaro	Mozart
Dichterliebe	Schumann
Im wunderschönen Monat Mai	
Aus meinen Traenen sprissen	
Die Rose, die Lilie, die Taube	
Wenn ich deine Augen seh'	
Haiden Roeslein	Schubert
Rastlose Liebe	Schubert
Vous danze Marquise	Lemaire
O si les Fleurs	Massenet
Tarantelle	Bizet
Wiegenlied	Humperdinck
Als die alte Mutter	Dvorák
Zur Drossel sprach der Fink	D'Albert
Call of Rahda	Harriet Ware
Irish Love Song	Lang
Nightingale	Stephens
Einst träumte meiner sel'gen Base—Freischütz	Von Weber

Witherspoon Sings in Jersey City.

Wednesday night, January 15, the annual recital for the benefit of the Home for the Homeless took place in Dickinson High School, Jersey City, N. J. The auditorium was well filled with enthusiastic music lovers, attracted thither by the renown of the artist announced. Herbert Witherspoon, basso of the Metropolitan Opera House, took the place of William Hinshaw, who was unable to keep his appointment, and received an appreciative demonstration. Mr. Witherspoon's numbers consisted of an aria from Verdi's "Sicilian Vespers," a work seldom heard, and two groups of songs. The singer made a specially big impression with the old Scotch melody, "Flow Gently, Sweet Afton," the "Two Grenadiers" and "Mother o' Mine," and concluded the program with the duet from "Don Giovanni" with Yvonne de Treville.

The Jersey City Journal said: "Mr. Witherspoon, whose rich, sonorous, deep and powerful bass is always true and always a pleasure to hear, announced his own numbers. His first showed to excellent advantage the full quality of his voice and his perfect control of it. Mr. Witherspoon was given the greeting accorded to well liked and well known favorites."

GRAND OPERA IN BOSTON

BOSTON OPERA HOUSE.

"Pelleas et Melisande," January 13.

A second performance of Debussy's "twilight opera" enlisted the same excellent cast as previously, while Mr. Caplet still further enhanced the rare beauty of the music in his sympathetic reading of the orchestral score.

"Carmen," January 15.

A second performance of "Carmen" enlisted the cast of the preceding Saturday night, with two important exceptions—Zenatello as Don Jose and Mardones as Escamillo. A fitting companion piece to Madame Gay's vivid Carmen is Mr. Zenatello's portrayal of the Spanish soldier who

the nature of this work, at the Boston Opera House last evening. That these judgments were in the highest degree favorable was quite evident in the unusual demonstrativeness and spontaneous enthusiasm of the audience, which included in its approval not only Mesdames Edvina

music analyzed, it is not necessary at this time to repeat nor to dwell on the many virtues which make it new and individual among operas. A brief summary of its salient characteristics, however, as impressed upon one at a first hearing, must include the catholicity of its musical appeal, with its massive and modern orchestral effects, its free and flowing melody, and the throbbing, pulsating vitality which animates the entire work. The drama, too, frank in its open display of elemental and sensual emotions, though perhaps alien to colder blooded people of the North, is characteristic and plausible of the country and class it portrays. Add to this also the vivid pictorial and theatrical effects, as, for instance, the laughing holiday crowds in the street scene of Act I, and the gay carousing of the Camorristi and their friends in Act III, and the reason for its well nigh universal appeal is not hard to find.

Chief singing honors of the occasion must go to Mr. Zenatello, who as Gennaro, the blacksmith, surprised even his warmest admirers by the poetry, passion and dramatic



LOUISE EDVINA AS MALIELLA AND GIOVANNI ZENATELLO AS GENNARO IN "THE JEWELS OF THE MADONNA."

later becomes the unfortunate outlaw. Highly dramatic in the scene of the last act and and quietly effective in the first, Mr. Zenatello's impersonation is uniformly balanced and finely conceived. Boston audiences are indeed fortunate in having two artists that combine in such marked degree beauty and opulence of voice with high histrionic ability, as do Maria Gay and Giovanni Zenatello.

Mr. Mardones, though vocally always pleasurable, lacked the dash and fascination commonly associated with the bull fighter.

"Jewels of the Madonna," January 17.

With musical appetites keenly whetted for the premiere of Wolf-Ferrari's brilliant opera, by news of its remarkable success in New York, Chicago and Philadelphia, as well as in London and Berlin—a success founded on the unusual qualities of the music combined with a story of powerful and melodramatic interest—Boston operagoers and music lovers at last had an opportunity to judge for themselves



MARIA GAY AS CARMELA AND GIOVANNI ZENATELLO AS GENNARO IN "THE JEWELS OF THE MADONNA."

and Gay, Messrs. Zenatello and Marcoux, the four principals of the music-drama, but also Mr. Caplet, leader of the orchestra; Mr. Urban, designer of the stage settings, and Mr. Russell, capable and artistic director of all things at the Boston Opera House.

As this opera has been many times reviewed in the columns of THE MUSICAL COURIER, the story told and the



VANNI MARCOUX AS RAFFAELE IN "THE JEWELS OF THE MADONNA."

authority of his performance, to say nothing of its magnificent vocal attributes. The great tenor may well count his portrayal of this role among his highest achievements.

Madame Edvina, as the headstrong and passionate Maliella, sang the difficult music allotted her not only with splendid art, but with finely characteristic tonal coloring as well. Thus the varying emotions of the pleasure loving girl of the streets were portrayed in her tones, while her impersonation on its histrionic side, particularly in the second act, compelled sincere admiration and praise, coupling as it did the requisite abandon with artistic restraint. Though not surpassing her other achievements in this city, Madame Edvina's Maliella can take high rank in the list of her notable triumphs.

Vanni Marcoux, inimitable in his makeup as the swaggering leader of the Camorristi, added still further to his artistic distinction and marvelous versatility by his successful assumption of a role quite different from anything in which he has heretofore been seen. It is rather difficult when an artist has set such a high standard of histrionic perfection for himself as has Mr. Marcoux by his recent



ACT I, "THE JEWELS OF THE MADONNA," BOSTON OPERA HOUSE.



ACT II, "THE JEWELS OF THE MADONNA," BOSTON OPERA HOUSE.

impersonations in "Louise" and "Pelleas," to judge him in any way but according to this standard, and therefore it cannot be said that the absolute perfection of illusion noted in these instances was so evident on this occasion. However, this is hardly fair criticism, since it would indeed be an extraordinary genius who could in each differing role give such lifelike and realistic portrayals. To Mr. Marcoux's credit it may be said that his Rafael grew more convincing and impressive with the progress of the opera, and will undoubtedly become even more so upon future repetitions.

To the relatively uninteresting role of Carmela Madame Gay brought all the fine qualities of her beautiful voice and intelligent art, which add materially to whatever role she essays.

Of the minor parts, particular mention should be made of Mr. Diaz as Totonno and of Mesdames Alciatore, De Courcy and Sharlow, as the three girl friends of Rafael and the Camorristi. Nor should the excellent work of the chorus, the eloquent expressiveness of the orchestra brought out by Mr. Caplet in its highest degree, and the wonderfully beautiful stage pictures of Mr. Urban (pictures glowing with variegated colors further enhanced by skillful lighting effects), be overlooked in the story of the genuine popular and artistic success of this production.

"Haensel and Gretel" and "Cavalleria," January 18 (Matinee).

A feature of the performance of "Haensel and Gretel" as given at this opera house is the apparent enjoyment and delight with which Bernice Fisher and Jeska Swartz play and sing the title parts. And in their enjoyment the audience, grownups as well as the little ones, join enthusiastically, making the occasion a happy and joyous event all around, rather than a conventional operatic performance.

With far different feelings do they view "Cavalleria," which was the subsequent offering of the afternoon. Here the audience, thrown back into the regulation operatic atmosphere of aloofness and unreality with sudden and jarring haste, remembers to be critical, since here is conventional grand opera, with the characters merely impersonated by such and such artists. Seldom does one forget they are anything but impersonations.

As such, Madame Melis' Santuzza was dramatically emotional, Mr. Rossi's Alfio excellent vocally and dramatically, and Miss Casavant's Lola (her first appearance at this opera house) appropriately coquettish in action and agreeable in song.

"Aida," January 18 (Evening).

A popular night performance of Verdi's opera with many commendable features was given by the following cast:

Il Re	Michele Sampieri
Amneris	Elvira Leveroni
Aida	Elizabeth Amsden
Radames	Francesco Zeni
Ramfis	José Mardones
Amonasro	Giovanni Polese
Un Messaggiere	Ernesto Giaccon
Una Sacerdotessa	Florence DeCourcy

First in importance in this opera is Aida, a role taxing to the utmost the vocal and dramatic resources of a singer, but which seemed not in the least taxing to Elizabeth Amsden, whose really splendid voice of unusual power and richly opulent quality rose magnificently to every requirement of the music. In her costuming and acting of the part, too, Miss Amsden brought an originality combined with taste and intelligence which lent fresh interest to a role usually done in a conventional and hackneyed manner.

Another young singer whose success in her first real opportunity of the season it is a pleasure to record is

Elvira Leveroni, who as Amneris more than fulfilled all expectations in this exacting role. Her voice, smooth and even throughout its register, has a rich warmth pleasing to the ear, while her constantly growing histrionic ability augurs well for her artistic development in this phase of operatic art.

Mr. Zeni, a new tenor hailing from Montreal, made a truly impressive Radames, his unusual height, carriage and powerful voice all contributing to a favorable impression.

A most satisfying artist vocally, dramatically and in every way is Mr. Polese, whose Amonasro again revealed his sterling qualities as a singing actor. For the rest favorable mention must be made of Mr. Mardones and Mr. Sampieri in their respective roles.

Boston Opera Sunday Orchestral Concert.

Madame Tetrassini was the bright particular star of the seventh Sunday afternoon concert, January 12, and not even the counter attraction of the world's greatest violinist, Eugen Ysaye, who played at Symphony Hall the same day, served to lessen the numbers or enthusiasm of her audience. In excellent voice and effervescent spirits, the great diva delighted and entranced all by her rendering of songs by Pitt, De Koven, Cowen, Brahms and "Valse Brillante" of Venezano. Among her encores she further endeared herself to her audience by singing "The Last Rose of Summer" and "Home, Sweet Home."

Horace Britt, first cellist of the orchestra, played for the first time in Boston the "Serenata Medievale" of Zandonai, revealing in addition to a thorough mastery of his instrument a sympathetic understanding of the music interpreted. Orchestral numbers performed were the Rossini overtures from the "Barber of Seville" and "William Tell," two intermezzi from "The Jewels of the Madonna," and the "Suite Romantica" of Alfano, a charmingly original and highly colored work, performed here for the first time. Andre Caplet conducted all but the closing number, in which he was succeeded by Robert Moranzoni.

BLANCHE FREEDMAN.

Wolle-Mulford Recital.

J. Fred Wolle, the eminent organist and director of the Bethlehem (Pa.) Bach Festivals, and Florence Mulford, the well known contralto of the Metropolitan Opera Company, will be heard in a joint recital at the Third Presbyterian Church, Newark, N. J., on Wednesday evening, January 29. As Madame Mulford has for many years

been a prominent church singer, her association on this occasion with Dr. Wolle will be productive of artistic results such as Newarkers will unquestionably appreciate.

Reception to Leon Rains.

Mr. and Mrs. Oscar Saenger gave a reception last Wednesday evening to Léon Rains, the celebrated basso, who so recently made his debut in New York as a lieder singer. The beautiful rooms were thronged with a brilliant gathering, among whom were many representative musicians. There was some fine music. Mr. Rains was in good form and sang songs by Handel, Wolf and Debussy, and later two exquisite songs in manuscript by Roland Bocquet, the composer who accompanies Rains on his American tour. Lila Robeson and Orville Harrold each contributed songs and all were in splendid voice.

New Bookings for Nina Dimitrieff.

Nina Dimitrieff, who sang recently for the Music Club of Sedalia, Mo., has been re-engaged by the same society for a recital on February 10. Other new bookings for the popular Russian soprano include the Memphis Symphony Orchestra, on February 12; with the Musiani Club of Buffalo, March 4, and in Fredonia, N. Y., March 5.

Madame Dimitrieff was heard in Philadelphia not long ago with the Fortnightly Club of that city, and achieved one of the sweeping successes of her career. She has frequently sung in Philadelphia during the past two seasons.

Nahan Franko and the Four Hundred.

Nahan Franko and his orchestra played January 14 at the reception given by Mrs. George Gould and also at a musicale given by Mr. and Mrs. Cornelius Vanderbilt, which is mentioned in the Singers' Department in this issue of THE MUSICAL COURIER. Today, Mr. Franko and his orchestra will play at the wedding of Helen Miller Gould and Finley J. Shepard at Miss Gould's country home, Lyndhurst, Tarryton-on-the-Hudson.

Dufault Recital, February 18.

Paul Dufault, the French-American tenor, is to give his annual song recital at Aeolian Hall, New York, February 18, at 8.30 p. m., singing a program of French and English songs. This will be his first public metropolitan appearance since returning from his trip to Australia, where he met with gratifying success. Since then he has been kept busy with concerts, musicales and oratorio engagements. This season is already assured as the most successful of his career.

Schelling Plays at Bagby Morning.

Ernest Schelling, the pianist, played at the Bagby morning musicale Monday of this week; his numbers included compositions by Scarlatti, two Chopin studies, a Chopin nocturne and a Liszt rhapsody. Riccardo Martin and Emmy Destinn were the singers of the morning; they gave the duet from "Madama Butterfly" and each sang songs in several languages. The large ballroom was crowded to overflowing with fashionable women.

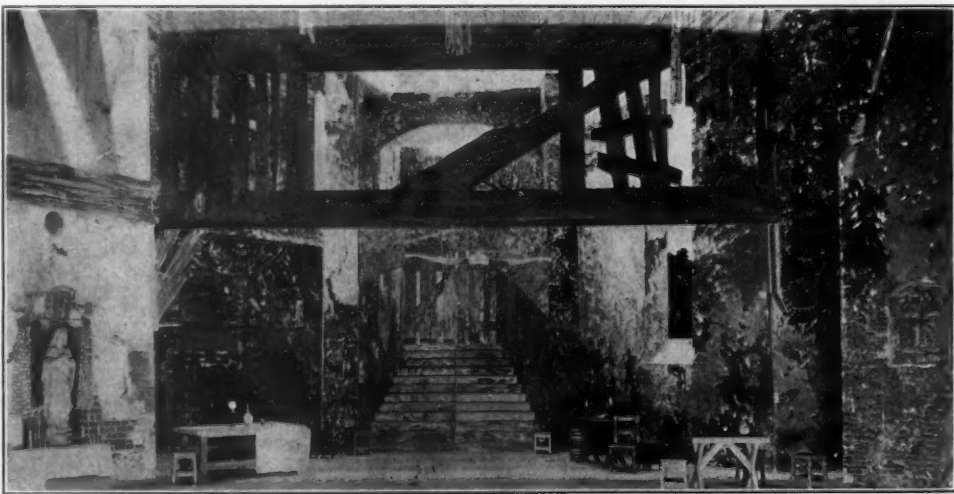
Gittelson Success in Berlin.

(By Cable.)

BERLIN, January 19, 1913.

To The Musical Courier:

Frank Gittelson, of Philadelphia, made very brilliant debut here, and is hailed by press and public as candidate for rank with the best of the violinists. ABELL.



ACT III, "THE JEWELS OF THE MADONNA," BOSTON OPERA HOUSE.

GRAND OPERA IN CHICAGO

AUDITORIUM.

"Carmen," January 13.

A repetition of "Carmen" brought forth Mary Garden in the title role, Charles Dalmores as Don Jose, Alice Zeppilli as Micaela, Henri Scott as the Zuniga, and Hector Dufranne the Escamillo. Charlier conducted.

"Noël" and "Cricket on the Hearth," January 14.

The new double bill was given with the same cast heard previously. Campanini conducted "Noël" and Winternitz directed the Goldmark fairy opera.

"Bohème," January 15.

Puccini's opera was given its first presentation this season at the Auditorium with a cast especially homogeneous, the ensemble being perhaps the best of this season's offerings. The writer has on several occasions criticised severely the orchestra under Parelli, but on this occasion Parelli revealed himself as a conductor of the first grade, and the orchestra gave him the support he deserved and played beautifully. The management has probably taken a hand in the matter of disciplining, and the men have been instructed to give their best whoever the conductor may be, in order to satisfy the audience, which has to pay the same amount of money for a seat when the assistant conductors occupy the post of the musical director. The reading of "Bohème" by Parelli was one of the best heard in Chicago in a long while, and great credit is due him for the success of the evening. Aristodemo Giorgini made his debut here as Rodolfo. The newcomer is the possessor of a lyric voice, well placed, beautifully used, and though the narrative in the first act was transposed it was so well sung that it was encored by acclamation. In the duet of the first act with Mimi, "Mi Chia mano Mimi," Mr. Giorgini showed that in the climaxes his voice, which generally is of small dimension, can take on volume. In the third act, the "Addio Senso Rancore," admirably rendered by the tenor and the soprano, was received with vociferous applause. Mr. Giorgini's success presages well for further appearances. Sammarco was excellent as Marcello and proved to be as good a comedian as a tragedian. Mabel Riegelman was the Musetta. Her interpretation of the role had all the requisite vivacity, and the waltz song in the second act won a well deserved success. Gustave Huberdeau made his re-entree as Colline. His aria in the fourth act was encored. It was beautifully sung. Maggie Teyte was a very fine Mimi, and all the other roles were up to the high standard of the evening.

"Walküre," January 16.

"Walküre" was repeated before a large audience, with Kurt Schoenert replacing Charles Dalmores, Julia Clausen being the Fricka instead of Madame Schumann-Heink, and Minnie Saltzman-Stevens succeeding Madame Clausen as Brünnhilde, while Jane Osborn-Hannah was the Sieglinde. Winternitz conducted.

Mr. Schoenert, who made an insignificant debut in "Lohengrin," proved to be an exceptionally good Siegmund, both vocally and histrionically. Madame Clausen seemed to be as much at ease vocally in one role as in another, and her lecture to Wotan (Whitehill) was beautifully sung. Mr. Whitehill once more covered himself with glory; his Wotan could not have been improved upon, and he was the star of the evening. Jane Osborn-Hannah's singing of Sieglinde always brings pleasure to her admirers, as it is one of her best roles. She was in glorious voice and scored heavily.

"Tosca," January 17.

"Tosca" was given in French and Italian last Friday evening before a sold out house. All the principals sang in Italian, with the exception of Mary Garden, who voiced her part in French, singing the "Vissi d'Arte," however, in the vernacular. We had been informed that each opera presented here would be given in the language in which it was written. If we are to have a mixture of language, why not English? The Tosca of Mary Garden has been reviewed previously in THE MUSICAL COURIER when given in Paris last summer, and more recently in Boston, and this writer does not agree with his confreres. Just why Mary Garden should essay a role which requires singing when she has a voice of no sweetness, a limited range and a metallic quality in the high register, will remain a mystery for at least one auditor. Her Tosca was heralded as remarkable and unusual. Unusual certainly, but remarkable only for the aforementioned shortcomings. As to her acting, it was original, to say the least, but for one who has seen the opera and also the drama presented many times here and elsewhere, it left much to be desired. It was theatrical in the extreme, and as to realism, one

could see plainly that it was a study deprived of all spontaneity.

The success of the evening was Campanini. He conducted in a masterly manner and delighted his hearers with his baton of magic. Associated with the maestro were Sammarco and Dalmores, the real stars of the evening. The Angelotti of Mr. Nicolay was convincing. The stage management was adequate and the chorus was weak, as usual.

"Traviata," January 18 (Matinee).

Madame Tetrassini made her re-entree with the Chicago Grand Opera Company as Violetta in "Traviata." The size of an audience shows the popularity of an artist, and had the Auditorium been much bigger it would have accommodated many of those who were refused admission at the box office. Two rows had been added in the parqu岸, and as standing room is not for sale in any theater in Chicago, the management played its star attraction to the full capacity of the house. The enthusiasm was of the same magnitude that always greets the famous diva. She created a furore after the "Ah, fors e lui" and again after the "Pura Siccome un Angelo" and in the last act in the duet with Alfredo, "Parrigi Caro." So much has been written concerning Madame Tetrassini's vocal equipment that to say she is admirable ought to be sufficient proof of the thrills she gave her public. The first requisite for a singer to succeed in grand opera is voice, and Madame Tetrassini is the possessor of a golden organ. The school of bel canto is disappearing to give place to declamatory singers. At least some of the "stars" heard in opera nowadays make this remark necessary, and it is a joy to hear real singing once in a while. Madame Tetrassini was well supported by Aristodemo Giorgini, who portrayed a handsome Alfredo and who voiced the role most agreeably. Mr. Giorgini is an asset in the weak tenor department, and at his second appearance here he strengthened the favorable opinion formed at his debut in "Bohème." "De Miei Bollenti" was superbly rendered and won a well deserved ovation for the artist.

Sammarco was the Elder Germont—a role in which he has won much success here previously and in which, on this occasion, he achieved new laurels through a superb rendition of the sympathetic part.

Campanini shared in the triumph of the afternoon. The two big stars of the Chicago Grand Opera Company this season have been, without doubt, Ruffo and Tetrassini. (The box office receipts vouch that this statement is correct.) They, and they only, were able to fill the Auditorium Theater completely.

"Mignon," January 18 (Evening).

Mabel Riegelman stepped in at the last minute and without any rehearsal sang the part of Mignon, which heretofore had been done by Miss Teyte, who was billed to appear. To sing a role of the importance of Mignon without preparation is courageous, but to some out of the ordeal with flying colors is admirable, and on that account, above all, Miss Riegelman is to be congratulated highly. The management has watched the big strides in the art of this young American artist and this season she has been given many chances. Each time she proved her worth. Miss Riegelman is an ideal Mignon—small in stature but big vocally, and she pleased both the eye and the ear. It was indeed a big undertaking for the young artist, but, to use a phrase common in professional artistic language, "she made good." The other roles were in capable hands and the performance proved to be one of the most popular of those given at popular prices. The audience was large and enthusiastic.

Charlier, at the conductor's desk, directed with verve and precision.

RENE DEVRIES.

Carolina White and Theodora Sturkow Ryder Successes

Carolina White, who, together with Theodora Sturkow Ryder, is making a concert tour of the West under the management of the Redpath Musical Bureau, has been received very favorably, as the following press comments prove:

Carolina White made the best sort of an impression at the Auditorium concert last night.

She is good to look upon, as well as delightful to listen to. She possesses not only musical but personal distinction.

The latter counts for much in this progressive day and generation. A beautiful woman richly and tastefully gowned wins half the battle when making a public appearance in the field of artistic endeavor. But Madame White might have been robed in the humble habiliments of Cinderella last evening and scored; for her rich, pure voice, with its clear, bell like tones, completely charmed if they did not electrify the discerning.

Never has appeared here a singer more distinctive; one more flawless in enunciation, more regal in presence; none has shown

quite the same fluency of vocalism, the same educational appreciation of tonal values.

Last night there were over 2,000 people at the Auditorium to hear Madame White—upstairs having more people than at any concert this season.

There is no question of the unqualified success of the star of last evening from a musicianly and personal standpoint.

She made it quite evident that if we have grand opera in the spring, Carolina White in "The Jewels of the Madonna" will be the red letter even of the season.

One of the pleasant surprises of the concert was the work of Theodora Sturkow Ryder, the solo pianist and the accompanist.

In both positions she was capital. Mrs. Ryder is a bit unusual. She neither over caresses the instrument with tenderness nor pounds it brutally—extremes to which most pianists readily go.

She just plays with taste, with marked technical intelligence and manifest individuality. She has the most wonderful dexterity and agile fingering. She constantly grew in the favor of the audience. The impression both women made—although different in degree—was of a satisfying and cordial character.—Denver (Col.) Post, January 11, 1913.

Carolina White, of the Chicago Grand Opera Company, sang before a fair sized audience at the new Bijou Theater last evening, and the music lovers and others who heard her pronounced her the greatest soloist who has ever appeared in this city. The soloist's voice, beauty and manner appealed to the audience in every selection rendered. Numbers from grand operas were sung, and Miss White was called upon to respond to encores.

Theodora Sturkow Ryder, a noted pianist, was introduced as a surprise to the audience, and her playing pleased her hearers nearly as much as the singing of Miss White did.—Green Bay (Wis.) Gazette, January 7, 1913.

As a climax to a week of musical events came Carolina White in concert at the Auditorium last night. The prima donna of the Chicago and Philadelphia Opera Company made upon the music lovers of Denver as emphatic an impression as she has all through the East this season. A singer of wonderful voice within its limitations and of striking personality, her triumph has been more spontaneous than that of another comparatively new candidate for first honors in recent times.

Madame White makes such a pleasing stage picture and sings with such an air of ease that it is audible joy to see and hear her. Her voice is of the robust prima donna order, rich and clear, full of quality and timbre, yet noticeably most musical when in the higher notes and most under strain. She is of the heroic, dramatic type, and in some of the operatic roles has seldom had an equal. In the more tender songs, subdued and under restraint, the voice is less remarkable, a fact which, while it may make her less fitted to concert work than to the exactions of grand opera, yet never fails to satisfy by its strength and richness. Her program for last evening was calculated to reveal those qualities which have helped to make her the musical sensation of the Eastern operatic seasons.

This richly varied program was broken by piano solos by Theodora Sturkow Ryder, who accompanied the singer and contributed in no small measure to the enjoyment the musicale received from the evening's offering.—Denver Republican, January 11, 1913.

In connection with the Green Bay notice reproduced above, the following letter has been received by the Redpath Musical Bureau from the Green Bay local manager:

My contract with you calls for three concerts for Carolina White, week of February 10, 1913.

Will she be available for me for any more than three concerts should I desire it?

Will Theodora Sturkow Ryder be with her when she plays the other concerts for me?

One of the places I expect to play her will be at Appleton, Wis., and for that engagement I would like some little change on the program from the one given here, for this reason: I think I will charter a street car for that evening to take people who heard her here to Appleton.

I expect to have more people from Green Bay at Appleton at this concert than heard her here.

I am awfully pleased at the concert you gave me, and if I can have the same two that I had here I shall go into all the towns that I take them to and sell each person tickets under this absolute guarantee, that any person who buys tickets and who after hearing the concert does not like it may go to the box office and have his money returned without question.

Before I heard Madame White and Mrs. Ryder, I did not realize what kind of an attraction I was getting, though I, of course, knew Madame White must be a wonder. After hearing the concert, I know and say without any fear of contradiction that I will give any person that hears them the best evening's entertainment they have ever heard. (Advertisement.)

Namara-Toye Sings Rubner Song.

At a recent Sunday evening concert at the Metropolitan Opera House, New York, Dagmar deC. Rubner's new manuscript song, "Pierrot," was sung by Namara-Toye. The audience gave appreciative applause. It is less than a year ago since the composer, Miss Rubner, daughter of the dean of the Chair of Music at Columbia University, appeared as piano soloist at these concerts.

Olive Mead Quartet Concert.

At the first concert of the Olive Mead Quartet, at Rumford Hall, New York, Wednesday evening, January 29, the following program will be played:

Quartet, D minor.....Schubert
Serenade.....Hugo Wolf
Quartet, C minor, op. 18.....Beethoven

METZGER IS DUE.

Ottile Metzger, the contralto of the Hamburg Opera, who is coming to sing twice with the New York Philharmonic Society this week, was due to arrive in New York yesterday on the steamer Kronprinz Friedrich Wilhelm. At noon it was reported that the vessel might not reach this port until today (Wednesday).

CAROLINA WHITE

Prima Donna Soprano Chicago-Philadelphia Opera Company.

Carolina White, the popular American soprano, who received the warm applause of foreign audiences before beginning an operatic career in her own country, is considered both abroad and in America as being a most beautiful American girl, possessing a perfect figure and an unusually lovely face.

Miss White has created the principal roles in the novelties produced by the Chicago-Philadelphia Opera Company, viz.: The Girl in "The Girl of the Golden West," Maliella in "The Jewels of the Madonna," "Suzanne in "The Secret of Suzanne," and has appeared as Salome in "Herodiade" (given in French), Elsa in "Lohengrin"

(German), Aida, Giulietta in "The Tales of Hoffman," Barbara in "Natoma," Santuzza in "Cavalleria Rusticana," and the Countess in "De Nozze di Figaro."

Miss White is at present on a concert tour and her press notices, printed on another page, show that she is fully as successful on the concert platform as she always is in grand opera. Miss White has been re-engaged by the Chicago-Philadelphia Opera Company to appear in her regular roles during the coming Western tour of the company. She went to Chicago some three years ago wholly unknown, and today is one of the most popular singers in the Chicago-Philadelphia Grand Opera organization.

PHILHARMONIC-PAUER CONCERTS.

Max Pauer held the center of the stage at the Philharmonic Society's concerts last Thursday evening, January 16, and Friday afternoon, January 17—and held it in more than one sense of the word, for he was the piano soloist and he played in such manner that at the end of it the audience forgot temporarily whose concert it was in reality, and stopped all further proceedings for many minutes in order to acclaim the pianist and bring him forth from his dressing room at least a dozen times to bow his



MAX PAUER.

acknowledgments and nod and smile his grateful appreciation.

Many experts in the audience had shaken their heads dubiously when they arrived at the concert and found that the soloist was to play the Mendelssohn concerto in G minor, a composition which they regarded as more or less antiquated and given over irrevocably to conservatory pupils and the classroom.

But Max Pauer soon changed the opinion of those who were in doubt about his choice, for his technical and musical mastery, combined with the sincere love which he displayed for the Mendelssohn work, filled his performance with fascinating interest from start to finish, and laid bare all the romantic charm, the attractive rhythmic and melodic content, and the bubbling gaiety concealed in the pages which the too modern iconoclasts were inclined to disparage so readily. The G minor concerto has a bold and brilliant first movement not at all antiquated, an appealing slow section, developed skillfully and set in with delicate passage work that embroiders a cello solo of rare loveliness, and the end of the work is a rapid bravura movement consisting of dazzling octave passages and other technical flights which the vigorous and vital Pauer attack made truly heroic.

Pauer's tone was of exceptional mellowness, his mechanism appeared to be faultless, his musicianship never allowed him to depart from the spirit of the composer, and he sounded the true Mendelssohnian melancholy, gentle and reflective, in the unsurpassably beautiful andante.

No wonder that the audience made a lion of Pauer, and he looked the part, for really leonine is his stage appearance, his height being considerably over six feet, with a massive frame built in proportion. His personality pleased the public as much as his playing, and his success was immediate and pronounced.

From the orchestra, under Josef Stransky, we had a splendidly breezy and accurate reading of Beethoven's "Pastorale" symphony, which the men evidently played

con amore; Mozart's "Marriage of Figaro" overture, executed as well as New York has experienced from any orchestra; Dvorák's "Carnival" overture, an invigorating bit of instrumental performance, and Liszt's "Battle of the Huns," that rather blatant work in which the "sage of Weimar" shows his worst traits as a composer. In spite of the hollowness of the piece the Philharmonic men put into it all the grandiloquence and sounding pomposities which are called for in the score. The audience liked the performance and applauded mightily.

Marcoux Triumphs in "Jewels of the Madonna."

The following are some of the encomiums from the Boston papers on Vanni Marcoux's recent appearances in "Jewels of the Madonna":

At the risk of seeming to unduly favor Mr. Marcoux, it must be said that again he seemed the greatest artist on the stage. His makeup was inimitable and distinctive, without being out of character, and his every action, inflection, expressed a character wholly different than any in which he has yet appeared. There are no words of praise too strong for his characteristic Italian idler and bravo, for his buccaneering in the first act, his lolting through the gate of the garden, and the rolling of black Italian eyes the mobility of the features of one who must have been a child of the South, the domineering figure of the last act, and finally, the unwilling and fearful baring of the head and slinking from the presence of the Virgin.—Boston Post.

The first love scene between Rafaele and Maliella gave promise that M. Marcoux was also to add another to his long and varied list of successes, a promise which was entirely kept.—Evening Review.

By melody, he would define his personages. The chief of the Camorra, for example, stands revealed in the music as well as in the traits and aspect with which Mr. Marcoux clothes him at the hint of text and tones. Mr. Marcoux's chief of the Camorra, black haired, olive skinned, vicious and sensual of face, lean and strong of body, carelessly insolent, wantonly domineering, accustomed to possess and to command what he would have with sinister playfulness for spicing.—Transcript.

Mr. Marcoux added another vivid portrayal to his gallery of effective parts. Here was the swaggering dandy in his gaudy finery, his unfailing self assurance and general suggestion of lewdness. There was an element of plebeian elegance in his manner, which may not have been impossible to this "boss" of the gang. Mr. Marcoux used his voice effectively, for his skill as a colorist compensates often for greater sonority of tone. He was at all times a commanding and illusive figure.—Boston Globe.

Summing up the four chief characters one must regret that the tenor does not have more opportunities. It is a baritone opera; for once the heroine prefers the baritone to the tenor, against all the traditions of Italian opera, and M. Marcoux became, next to Madame Edvina, the central figure. We have a growing admiration for this great artist. He has made one success after another, this season, and in very diverse roles.—Evening Record.

Mr. Marcoux, a master in the art of makeup, was the swaggering scoundrel to the life; in walk, in slouching repose, in ruffianly, superstitious and sensual expression. The part of Rafaele is now added to the long list of his impressive impersonations.—Herald. (Advertisement.)

Evan Williams' Song Recital.

Evan Williams, the Welsh tenor, was heard in recital at Aeolian Hall, New York, on Sunday afternoon, January 19, in the following program:

Where E'er You Walk	Handel
O, Loss of Sight	Handel
Total Eclipse	Handel
My Grief for This	Handel
Why Does the God of Israel Sleep?	Handel
Ah, Love, But a Day	Protheroe
I Send My Heart Up to Thee	Protheroe
The Year's at the Spring	Protheroe
Wandering	Schubert

Murmuring Zephyrs	Jensen
Spirit Song	Haydn
Wind and Lyre	Ware
A Moonlight Song	Cadman
My Lagan Love	Hamilton Hart
O, Thou Billowy Harvest Field	Rachmaninoff
Ishtar	Spross
Yesterday	Spross
A Spirit Flower	Campbell-Tipton
My Native Land	Kaun
The Victor	Kaun

The artist received a hearty greeting from an audience that filled the hall and enthusiastically applauded his impressive interpretations of Handel's airs, which were delivered with great beauty of voice, artistic phrasing, clearness of enunciation and an imposing dignity indicating a fine conception of the best traditions of oratorio. The program, though long and varied, was thoroughly enjoyed, and it would be difficult to say which of the selections pleased most, for they showed a variety of expression and feeling and served to demonstrate the singer's interpretative powers to advantage.

It is the first time in two years that Mr. Williams has sung in New York, and the applause he received after each of his offerings ought to convince him that his style of singing is very much in demand, and that he should be heard here more frequently. It is astonishing how well he has preserved the beautiful quality of his voice; it is as rich and mellow as ever and his way of producing it so natural that it is a delight to hear him. His phrasing and style are most artistic, his manner entirely unaffected, and his interpretations distinguished by wonderful intelligence. Yesterday's program gave wide scope for the display of



EVAN WILLIAMS.

the artist's most attractive qualities, who in the group by Protheroe, revealed a wide range of sentiments, great variety of expression, marvelous finish in phrasing, and a pianissimo of exquisite beauty. In Schubert's "Wandering" and Jensen's "Murmuring Zephyrs" he displayed unusual grace and lightness of expression, while his mezza voce was delightful. "Wind and Lyre" seemed particularly suited to his style and was distinguished by most artistic phrasing and finished enunciation. It was rewarded with so much applause that a charming song, "Dreams," was given as an encore.

The remainder of the program showed the singer's versatility and gave him a wide scope for the display of his art in all its excellent forms. Mr. Williams proved that his voice has lost none of its many charms and his enthusiasm was communicative, for his delighted listeners received everything he did with very cordial demonstrations.

Charles Gilbert Spross played the accompaniments admirably.

Clara Butt Visits Long Island.

Clara Butt and her husband, Kennerley Rumford, spent a week end at Douglas Manor Inn, Douglaston, Long Island, with their children, Miss Joy and Masters Roy and Victor. The Rumford children will spend the winter months at the Inn, while their parents make their American tour.

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Vieni O B

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Bird of Lo
Pierrot ...
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Edward Lankow Sings for Rubinstein Club.

A very large and brilliant audience enjoyed the concert given by the Rubinstein Club on Saturday afternoon, January 18, in the Astor Gallery, at the Waldorf-Astoria, New York, when the following attractive program was offered:

Etude Symphonique, op. 13.....	Schumann
Aria, Xerxes	Blanche Cocker.
Aria, finale Lucrezia Borgia.....	Edward Lankow.
Vieni O Bella.....	Donizetti
Wenn die Rosen Blühen.....	Greco
Lullaby	Donna Easley.
Bird of Love Divine.....	Reichardt
Pierrot	Jessie Gaynor
Love Is the Wind.....	Edward Lankow.
Liebestraum	Wood
Rhapsodie No. 6.....	Johnson
Sapphic Ode	MacFadyen
Per Svinaherde	Donna Easley.
Il Canto di Mignon.....	Liszt
Polacca, Il Puritani	Liszt
Valse Caprice	Blanche Cocker.
	Donna Easley.
	Rubinstein
	Blanche Cocker.

Edward Lankow, the distinguished American basso of the Boston Opera Company, who had made the journey for the special purpose of singing at the musicale, carried off the honors of the afternoon. He was in fine form, and his magnificent voice was heard to great advantage in his opening number, Handel's aria, "Xerxes"; there was musical insight and feeling for each tone produced, and his diction and phrasing were a delight. Warm applause rewarded the artist, who gave an encore. His other selections showed a variety of expression and feeling, and his beautiful sonorous voice was produced without any effort, with a clarity and fluency quite unusual in basses,

and an artistic comprehension bespeaking intellect as well as voice and temperament; Mr. Lankow scored a triumph with all his numbers, and was so persistently applauded that he had to give encores after each one of them; an ovation followed his magnificent singing of the Swedish folksong.

Donna Easley, the charming young American soprano, gave great pleasure with her singing of Greco's "Vieni O Bella," revealing a voice of beautiful timbre, of extensive range, well schooled and flexible. Her songs in English were delightfully interpreted, her clear enunciation making them a constant delight to her listeners, who applauded her enthusiastically and insisted upon several encores. The florid aria from "Puritani" was rendered with great brilliance and purity of voice.

Great interest was shown in Blanche Cocker, a remarkably gifted little girl, twelve years of age, who played a difficult program with a virtuosity which entitles her to the consideration of music lovers. Although she studied the piano only four years, she displayed a well developed technique, a variety of expression and musical understanding quite beyond her years. Madame Nordica, who was present, suggested that the child continue her studies in New York with Joseffy. Mrs. Chapman, president of the club, explained that the little girl had lost her father quite recently, leaving the mother to support her and two smaller children. They had come from their home in Denver, and Madame Nordica headed a subscription, there and then taken up, to enable the young prodigy to continue her musical education.

The officers and directors of the Rubinstein Club are:

President, Mrs. William Rogers Chapman; vice presidents, Mrs. Eugene Hoffman Porter, Mrs. Samuel J. Kramer, Mrs. Samuel Lane Gross; recording secretary, Mrs. Alexander H. Candlish; corresponding secretary and treasurer, Mary Jordan Baker, 351 West 114th street. Directors, Mrs. John Hudson Storer, Mrs. Charles F. Terhune, Helen Barrett, Mrs. George Walter Newton, Mrs. W. H. H. Amerman. Musical director, William Rogers Chapman.

Elizabeth Amsden, Soprano, Boston and Montreal Opera.

Unusually unanimous in its praise of Elizabeth Amsden's splendid voice and exceptional dramatic gifts is the press of Montreal, where Miss Amsden has scored tremendously this season as Aida and Salome.

Of equally great success was her impersonation of The Girl in Puccini's "Girl of the Golden West," as given last season at the Boston Opera House, while her appearance this season as Aida, Giuletta in the opening performance of "Tales of Hoffmann," and Santuzza in "Cavalleria Rusticana" gave additional proof of her marked vocal and histrionic gifts.

Press notices follow:

Great as was the impression produced on her first appearance in the part of Salome, Miss Amsden even surpassed it last night. The utterness of her despair, the scorn and loathing with which she views Herod's advances, her passionate but hopeless love for John the Baptist, and the final tragedy of all, where she pours out her life blood at her mother's feet, all was acted and sung with consummate art.—Montreal Daily Star, November 13, 1912.

Madame Amsden's Salome was as beautiful as her Aida, only vastly different. Her voice scarcely sounded the same—but not less satisfying—so skilfully did she use it for purpose of illustration. Madame Amsden promises to become a great artist; she is very nearly great already.—Montreal Herald, November 8, 1912.

Madame Amsden, as Salome, was admirable. The part is one that might easily be degraded, for it offers continual opportunities for appeal to baser instincts. But in the hands of Madame Amsden it was a pure and noble character, for it was not the sensuous fascination of Salome, but the fidelity that would even sacrifice life itself for the one she loved, which she emphasized. Her make up was highly effective, in particular in the first act, in which she appeared in a gown that was a triumph of art.—Montreal Daily Witness, November 8, 1912.

The writer wishes to emphasize in particular the aesthetic value of such a performance as Elizabeth Amsden gave in the role of Salome. Richly endowed by nature with beauty of form, features and voice, she adds to this an art which, in its simplicity, its subtlety and its delicacy, is rarely equalled on the operatic stage.

It is simple in its entire freedom from convention; subtle in its profound psychological insight, in the astonishing visualization of emotions, not alone by pose and gesture, but by rapidly successive changes in expression.

In its way, this visualization by Elizabeth Amsden is comparable to the art of Eleanora Duse in, say, "La Dame Aux Camelias," when she sits silent, listening to Armand's father pleading with her to give up her lover for the sake of the love she bears him. There is the same spirituelle quality about it, the same sculpture of the soul upon the body, the same expression, by that means, of emotions felt in the flesh.

Her singing was a sheer delight. One need only cite the manner of her rendering of "Il est doux, il est bon," to indicate the standard of her art. Salome is talking with Phanuel, the Chaldean, and she bursts forth into a girlish eulogy of her ideal. Amsden leans against the back of the palace staircase in eloquent pose,

with one arm outstretched against it. That arm alone tells of the ecstasy of her emotion. She sings the music intimately, as a confidential revelation of her feelings for the Prophet—not, as so many Salomes do, as a famous solo sung for the benefit of the audience. And the purity of her voice, its freshness, its sweetness, its lyric charm simply held her audience spellbound.

She was equally great in the intensely dramatic moments. Singing and acting are exquisitely balanced in her work. She never



ELIZABETH AMSDEN AS SALOME IN "HERODIADE."

forgets the requirements of either. In the scene before the cell in which the Prophet is confined she rose to great emotional and dramatic heights. Throughout, she presented a picture at once fascinating and realistic. Her Salome is on a plane with her Aida; both are triumphs of art, achieved in widely differing genres.—Montreal Daily Star, November 8, 1912. (Advertisement.)

Clara Butt and Kennerley Rumford at Hippodrome.

A fine example of London's popular concerts was witnessed at the Hippodrome on Sunday evening, January 19, when Clara Butt, the celebrated English contralto, and Kennerley Rumford, her husband, delighted a very large audience with a program on the lines of those they have given so often at the Crystal Palace and the Albert Hall, in London. Mr. Rumford, who had recovered from his recent indisposition, opened the concert with an old Welsh air, "All Thro' the Night," disclosing a well trained, pleasing baritone voice, of wide range and color, over which he has excellent control. His phrasing is most artistic and his enunciation so clear that every syllable was heard and made intelligible to his audience. Mr. Rumford also sang the old English air, "Drink To Me Only with Thine Eyes," "A Border Ballad," M. V. White's charming "When the Swallows Homeward Fly" and Sullivan's popular "Thou'rt Passing Hence," followed by "The Gentle Maiden" as an encore. Goring Thomas' "Night Hymn at Sea," very effectively rendered with Clara Butt, won so much applause for both artists that they gave as an encore "The Keys of Heaven" in a most delightful manner.

Madame Butt's magnificent voice was heard at its best in Mendelssohn's "O Rest in the Lord," she was recalled so many times that she gave as an encore "Sleep, Baby, Sleep." Her beautiful delivery of "Kathleen Mavourneen" and Sullivan's "Lost Chord" won her so many recalls that she had to give "Annie Laurie" and "Only a Baby" in response.

Manuel Klein and his orchestra helped to make the concert most enjoyable.

Recital at Guilman School.

The sixth students' recital of the present season was given at the Guilman Organ School, New York, last Thursday afternoon, several of the new students participating. The enrollment for the winter term is the largest since the school was founded. It has been impossible to accommodate all with periods who desire to study with Dr. Carl, and a waiting list has been started. The members of the faculty are busy, and the theory classes under their direction are taxed to the utmost. The program last Thursday was as follows:

Prelude and fugue in D minor	Bach
Adagio from the third sonata	Fred B. Anthony.
Andante Pastorale	Helen Chovey.
Fugue in F minor	Lester B. Major.
Canzona della sera	A. V. Doughty.
Andante Grazioso	Joseph B. Tallmadge.
Berceuse in A	Ralph A. Peters.
Allegro Vivace (second sonata)	Lucille Bentley.
	George M. Vail, Jr.

Elman Plays in Detroit.

A telegram from James E. Devoe, of Detroit, Mich., under date of January 16, 1913, says: "Elman played before a capacity house tonight, despite stormy weather. Enthusiasm tremendous; audience demanded triple encores. One of the big events in Detroit's musical history."

Voice Culture.

When Phyllis sings the very air
Is moved—and this I know!
The breezes mend their pace and bear
Her message as they go.
The front door slams, the back door, too,
Each curtain outward swings,
A shrill wind whistles up the flue
When Phyllis sings.

When Phyllis sings the neighbors mark
The temper of her voice,
Then run to rest them in the park,
And, resting there, rejoice.
No neighbor of them all to sleep
Floats on her music wings,
But rents grow most surprising cheap
When Phyllis sings.

When Phyllis sings—O woe is me!
I know what I can bear!
And when she strives to reach high C,
I wish I drifted there.
I heave a sort of absent sigh
And in my fancy clings
Longing that I far, far might fly
When Phyllis sings!—Chicago News.

Princeton is one of the luckiest towns on earth. It is now reveling in a church choir strike.—New York Morning Telegraph.

Max Pauer's American Debut as Soloist with the New York Philharmonic Society.

Max Pauer, the noted pianist and director of the piano department of the Stuttgart Conservatory, made his initial bow to an American audience last Thursday evening, January 16, in Carnegie Hall as the soloist with the New York Philharmonic Society.

The success won by Mr. Pauer on that important occasion is told of on another page in this issue of THE MUSICAL COURIER, also in the following notices culled from the New York daily papers:

The soloist was Max Pauer, pianist, who made his first appearance in this city.

Mr. Pauer is a son of Ernest Pauer, a pianist and composer. Possibly the father is better known to students of music in this country as the author of some small and very serviceable handbooks on technical subjects. The son was ten years professor of piano at the Cologne Conservatory and has been since 1908 head of the Conservatory of Stuttgart.

These facts are especially worthy of note because his playing of Mendelssohn's cheerful and melodious concerto was in no sense pedagogic. On the contrary it was the performance of a virtuoso of genuine musical instincts. Mr. Pauer's technique proved perfectly adapted to the work. He excels in fluent smoothness in bravura passages and in clarity nearly all the time. The pianist has a fine command of tone, and, with a dynamic range sufficiently great for Mendelssohn's music, he has also a delightful scale of dainty nuance.

In the slow movement he proved that he knew how to make the piano sing and also to play with pretty sentiment. All that was poetic in the composer's thought he found and published with charm. Altogether his interpretation of the concerto was pleasing. To be sure this composition calls for no profound interpretation, and it will be interesting at some future time to hear Mr. Pauer open up the treasures of some larger creation, but his performance last evening was musical and for that reason deserves praise.—The Sun, January 17, 1913.

From the babbling brook of Beethoven's "Pastoral Symphony" to the turbulent red river of Liszt's "Battle of the Huns" was the wide range of the program given by the Philharmonic Society in Carnegie Hall last night, at which Max Pauer, director of the piano department of the Stuttgart Conservatory, made his initial appearance in America.

Mendelssohn's first concerto was the work with which Mr. Pauer chose to impress his audience, and he most decidedly did. Literally speaking, Mr. Pauer might be described as the Clara Butt of the piano, for he towered head and shoulders above Mr. Stransky. His size, however, was no indication of his touch, for Mr. Pauer displayed a grace and finesse that surprised his audience, which expected the keyboard to almost bend under the power his stature indicated. The arpeggio passages he played with remarkable facility, and the gentler spirit of the movement the more the pianist seemed to enjoy himself, playing with an abandon and perfect familiarity that won for him great applause at the completion of the first movement.

Nor did the last and much faster movement dim the impression he created, although there were times when his left hand seemed disproportionately stronger than his right.—New York Herald, January 17, 1913.

The chief attraction at the Philharmonic concert yesterday evening in Carnegie Hall was Max Pauer, the pianist. Though born in London, Mr. Pauer is of mixed Austrian and German stock. His father was a composer of distinction. And the artist who appeared here for the first time at last night's performance has for the past three years been director-general of the Stuttgart Conservatory.

As his first offering to this country Mr. Pauer chose to interpret Mendelssohn's concerto No. 1 in G minor, a work of slender texture, but demanding great dexterity and delicacy. He played it with a great deal of authority, with dash and grace, though once or twice, in the last rapid movement, he made trifling slips, much less important than those of the orchestra. Besides a clear, clean touch, Mr. Pauer has charm and taste. He made a distinctly good impression on his audience, which he may deepen when he plays more vital work than Mendelssohn's.—New York American, January 17, 1913.

The soloist last night was Max Pauer, who produced a most favorable impression on the audience, being very enthusiastically applauded and recalled again and again after he had played the Mendelssohn G minor concerto. He has beautiful touch and tone, poetic feeling and a masterly technique. Until he has been heard again, and in something better calculated to exhibit his musical and pianistic gifts than this concerto, one cannot judge his playing completely. Mendelssohn's work calls for extreme dexterity and delicacy of touch, and for some poetry, in the duo between piano and cellos of the slow movement. This slow movement is the best part of the work, but very inferior to Mendelssohn at his best. There is every reason to believe that Mr. Pauer will take his place among the favorite pianists of the day. His forthcoming recital promises to be interesting. It does not follow beaten paths.—The Evening Post, New York, January 17, 1913.

Teuton to the finger tips, and looking as leonine and impressive as one of those figures from the Fatherland's monuments to the heroes of Germania, Max Pauer made his first appearance in New York at last night's Philharmonic concert in Carnegie Hall. Like most big men, he showed delight in little things. The student from Stuttgart carried refinement of tone to an extreme in pianissimos so soft that the piano would hardly be heard at all. But then in an instant he could thunder with the laughter of the Olympic gods. He chose Mendelssohn's concerto for his debut, as if to emphasize that he came to restore respect for the old school musicians. Herr Pauer was called out eight times at the close, until the piano had already been rolled away.—The Evening Sun, January 17, 1913.

Max Pauer, a pianist new to New York, who comes here from Stuttgart, where he is the director of the Conservatory, made his first appearance last night as soloist with the Philharmonic Orchestra

at Carnegie Hall. Mr. Pauer is in his early forties and has apparently reached a maturity of assurance and poise at the piano which make him immediately in command of his full powers.

The pianist made a distinctly good impression, and he was applauded with much enthusiasm after he had finished his performance of Mendelssohn's G minor concerto. This is one of the works of the piano literature that is seldom heard in these days in the concert room, and while it affords grateful opportunities to the performer, it now seems mid-Victorian in its sentimentality, and its absence from orchestral programs is not a matter of much regret.

The concerto received a smooth, sure and gracious performance at the hands of Mr. Pauer. He is master of a beautiful singing tone on the instrument, and his technique has the elements of agility, certainty and fluency. He disclosed a fine feeling for variety of dynamic values and crisp rhythms. But one can hardly pass judgment as to his capabilities as an artist on the basis of this concerto of Mendelssohn.—New York Evening Journal, January 17, 1913.

The first glimpse of Max Pauer at the Philharmonic concert at Carnegie Hall last night showed that if not the greatest pianist to appear here in a long time, he is the tallest. To prove that his artistic stature matched his physical, he had before him the task of playing Mendelssohn's G minor concerto, not that that is so much of a task in one sense, but in another it may be, for Mendelssohn's piano concertos, unlike his single violin concerto, are seldom heard at concerts nowadays, and are hardly the obvious choice for a pianist desirous of impressing his importance on a new public. However, it was with none other than the Mendelssohn concerto in G minor that Mr. Pauer effected his American debut last night.

It may not be amiss to say here that Mr. Pauer has long been esteemed as a pianist in Europe, and his academic career is also of interest. The son of an Austrian father (Ernst Pauer, composer and pianist) and a German mother, he was born in London, and is a graduate of Oxford. In 1887, when scarcely twenty-one years of age, he was engaged as head of the piano department of the Cologne Conservatory, a post he held for ten years. Since 1908 he has been director general of the Stuttgart Conservatory.

Mr. Pauer's playing won favor at once by the brilliance and dash with which he opened the concerto. He soon showed that he is no less a master of the most delicate tonal effects. His performance was marked also by the sentiment and elegance that Mendelssohn's music requires, and by a rare continence of tone, as well as by fine shading and admirable fluency and evenness of finger technique. Within the limits of the concerto in question one could hardly imagine a better performance. It took the audience (only of moderate size) quite by storm. Rapturous applause and recall after recall rewarded Mr. Pauer.—Globe and Commercial Advertiser, January 17, 1913.

Max Pauer, a pianist from Stuttgart, who has made enough reputation abroad to warrant an engagement in this country, made his first American appearance last night at Carnegie Hall as soloist with the Philharmonic Society. It has been stated that Mr. Pauer is the director of a musical conservatory, but this will not stand in his way in view of the fact that he is from Europe. If in addition to a rare degree of pianistic talent an American also had the talent to be a teacher, it would at once debar him from being a soloist of distinction in this country, such are the idiosyncrasies of our public.

That Professor Pauer is of a pedagogic turn of mind might have been inferred from the fact that he chose as his medium the last work that might have been considered—the Mendelssohn concerto—but in it he let loose the qualities which he has been trying to instill in many others, and he is to be congratulated if in his circle of pupils he has any who may ultimately play as well as he did last night. He has fleet fingers, a clear, firm grasp and good rhythm.

In the andante he showed some tendency to over sentimentalize, but who would not let fall into a similar vein in the Mendelssohn concerto, learned probably in his youth, when the world seemed rosy and romance was the reason of being for music? Music is different today, and so are the listeners.

The pianist in his own right, considered apart from his medium, commanded immediate respect, which he did not lose, and gave those who heard him the desire to know his interpretations better. The audience was warm in its welcome, and he well deserved the plaudits.—Evening Mail, January 17, 1913.

In Carnegie Hall Max Pauer, pianist, introduced himself at a concert of the Philharmonic Society, playing Mendelssohn's piano-forte concerto, which had not figured in a Philharmonic previously for perhaps forty years, but which, played in a clean, crisp, direct and unaffected manner by Mr. Pauer, fell most ingratiatingly into the ears of the listeners.—New York Tribune, January 17, 1913.

Max Pauer, a German pianist, made his American debut in Carnegie Hall last night. Appearing as the soloist on the Philharmonic Orchestra program, he played the first Mendelssohn concerto in a manner that won vigorous and long continued applause.

That the newcomer—who is a giant in physique—is a well equipped artist was proved beyond doubt, but a fuller revelation of his capacities will be made next week, when he is to give a recital.—World, January 17, 1913.

Another European pianist entered the lists for American approval at the Philharmonic Society's concert in Carnegie Hall last night. He is Max Pauer, born in England of German parents, trained in Karlsruhe by Vincenz Lachner, and graduated from Oxford. For ten years he conducted the piano department of the Cologne Conservatory, and for the last five years he has been the director general of the Stuttgart Conservatory. Between times he has made several concert tours. Mr. Pauer, who is tall and of dignified but modest bearing, without affectations, made a distinctly favorable impression. He elected to appear in Mendelssohn's first concerto, and his playing disclosed technical ability tempered with continence, beauty of tone and interpretative understanding. He was recalled some half a dozen times by a large audience.—Evening World, January 17, 1913.

Then came the soloist of the evening, Max Pauer, who, to use the old phrase, "merely shook out of his sleeves" the Mendelssohn

G minor concerto. The selection of this work, which the pianist of every well ordered conservatory are expected to play on their own account, might have seemed strange to many of our readers, especially those who are of opinion that a genuine pianist, if he will play Mendelssohn, will play at least the G minor concerto with one hand and at the same time the D minor concerto with the other hand. But actually, we all accord thanks to Mr. Pauer that he has once more revived and saved for the concert platform this concerto so full of life, beauty and sentiment. Most probably this concerto is not suitable for disclosing the full ability of an artist. One really must defer definite judgment until Mr. Pauer's recital, which takes place next Tuesday. For today it is sufficient to state that he played the concerto with colossal dash and with a wealth of beautiful nuance of pitch and with youthful and virile enthusiasm.—Translation, Deutsches Journal, January 17, 1913.

The soloist of the evening was a new comer on the American concert platform, although on the other side of the water he has ranked for several years among the great ones of piano playing—it was Max Pauer, the head of the Stuttgart Conservatory of Music. The famous guest had selected the Mendelssohn G minor concerto, which choice in itself was remarkable. It indicated to the knowing ones that Mr. Pauer did not intend to introduce himself as a virtuoso pure and simple, but as a piano artist; that means, as a musician who will use his utmost endeavors to penetrate into the spirit of composition and to acquire a thorough knowledge of the same, and who will put the greatest stress on the most perfect interpretation of the work. That he proved by his playing, which, from a technical point of view was brilliant, but at the same time vividly appealed to the hearts. We wish to say a great deal more about Mr. Pauer's debut. But we would not fail to state now that he met with a very friendly reception and received very cordial applause.—Translation, New York Herald, January 17, 1913.

Last night's concert of the Philharmonic at Carnegie Hall presented to our public a piano virtuoso so far unknown here—Max Pauer, of Stuttgart, who enjoys in Germany a reputation as a very solid and brilliant artist. Mr. Pauer elected for his debut Mendelssohn's first piano concerto in G minor, which he played with mastery grace and bravura. The artist revealed a great, impressive and when occasion demands it, soft tone, which in the most brilliant passage is brought down to the tenderest whispers and produces the most delicate effects. Positively marvelous was the phrasing of the artist. All ornaments, runs, arpeggios and octaves, with which this work is so richly endowed, came out roundly and poetically. Only the last movement, in which Mr. Pauer adopted too fast a tempo, sometimes a little unclearness was perceptible. He showed very great musical taste, especially in the melodious phrases of the first movement. He played this with as much geniality as grace. The public applauded Mr. Pauer with great warmth and recalled him, if I have counted rightly, eight times.—Translation, Staats Zeitung, January 17, 1913. (Advertisement.)

A Vocal Suit.

To The Musical Courier:

The daily papers of last week gave considerable prominence to the report of my suit to recover payment for lessons from a singer whom I had taught for five years under contract. On account of misrepresentations quite usual under such circumstances and in explanation of my action in the matter I hope you will give me a little space in your paper.

No one likes to go to court—especially for the first time. The person who does invoke the law in defense of a just cause is a public benefactor, particularly to those engaged in the same work. This was an exceptionally flagrant case of injustice and ingratitude owing to the liberal as well as successful manner in which my part of the agreement was carried out. After five years' study the young lady, much against my wishes, entered the Manhattan Opera Company. At the voice trial she gained considerable distinction. Mr. Hammerstein was much enthused over her singing and the eminent throat specialist engaged to examine applicants found her vocal organs in exceptionally fine condition, as the account of the affair stated at the time—"Vocal chords like silk threads and throat absolutely normal." It seldom falls to the lot of a vocal teacher to have work thus publicly endorsed, both artistically and physically at the same time. I speak of this because the defense, very hard pressed for argument and witnesses, attempted feebly and for a brief moment to attack the plaintiff's method of singing. Only an absolutely correct method could leave vocal organs in perfect condition after five seasons of almost daily training!

Mr. Hammerstein unwittingly at the trial bore further testimony to my work when he said on the witness stand that he considered defendant's voice a perfectly "natural" voice, the kind of voice that could not be acquired. This expert testimony was offered presumably to discredit the value of my services. Mr. Hammerstein did not know that the girl sang mezzo-soprano before she came to me and that I made her a coloratura soprano. In fact, Mr. Hammerstein did not know anything about my side of the case, otherwise he would not have given moral support to an attempt to defeat justice. We have it from his own lips that he has never broken a contract himself and naturally he would not encourage anyone else to do so!

Finally, I wish to state that the impression given by all the papers of merely a partial victory in the outcome of the suit is an error. The jury quickly returned a verdict for the plaintiff. However, owing to the wording of the contract, I can only get judgment at this time for 30 per cent. of defendant's earnings up to the time of the entering of the suit. The full amount sued for can be recovered in due time.

LENA DORIA DEVINE,
1425 Broadway.

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Louis contralto

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Sonata, E minor

Vocal solos—

The Tryst ..

Memories ..

The Spirit F

Toccata, D minor

Chant Negre ..

ST. LOUIS

St. Louis, Mo., January 12, 1913.

The St. Louis Symphony Orchestra presented the following program for its sixth concert Saturday night:

Overture, The Secret of Suzanne.....Wolf-Ferrari
(First time.)
Symphony No. 4 in E flat, Romantic.....Bruckner
(First time in St. Louis.)
Concerto for violoncello in A minor, op. 33.....Volkman
Carl Webster.

Rhapsody, Espana.....Chabrier

Main interest centered in the Bruckner symphony, as this was the first time a symphony by the much argued about Viennese composer was given here. It is impossible not to entertain an opinion, pro or con, in regard to composers whose works are unknown to one who only reads accounts of them in the various music journals. The writer was inclined to be prejudiced against this symphony, basing his preconceived convictions upon much he had read. The result was an agreeable disappointment after hearing the performance. There are many beautiful ideas, piquant harmonies, fine and original effects of instrumentation, interesting contrasts, rich climaxes. The one surprising defect is that a composer whose reputation as a contrapuntist was so exalted wrote in such a disjointed manner. In this respect he resembles Grieg. But Grieg never aimed at being considered a master of counterpoint. He was perfectly content to use harmonies of a very striking and unusual character. Bruckner was said to be able to improvise a double fugue on the organ with extraordinary skill. It is therefore only natural to infer that a composer with such an equipment would display his "science" in handling his material in the symphonic form, wherein he could best utilize it. In vain does the listener long for an upbuilding of the various themes. It does not come. If Bruckner had combined his contrapuntal ability with his rich and manifold ideas, he undoubtedly would have ranked among the greatest masters of the symphony. This very omission prevents his being so considered. Of the frequently mentioned influence of Wagner, very little trace can be seen in the fourth symphony. Simply because he uses his brasses occasionally with rich sonority is no ground for stating that Wagner is the dominating force over Bruckner. Many another modern uses his brasses with equal if not superior effect. It must be in the character of the music where the resemblance exists, and there is comparatively little in this particular symphony. Mr. Zach gave a most clear, musicianly and sympathetic interpretation of the work, and deserves great credit for having included it in his program. The concerto by Volkman was also a novelty here and it gave Mr. Webster an excellent opportunity for displaying a facile and fluent technique united to good taste and discrimination. Where Mr. Webster lacks is in his tone, which is not sufficiently vibrant to stir the emotions. His manner is pleasing, and taking it altogether he gave satisfaction to the audience. For an encore he played Popper's sparkling "Elfentanz," which pleased so much that he was compelled to add another encore. The brilliant "Spanish Rhapsody" by Chabrier is now an established favorite here, and, although the last number, was most enthusiastically applauded.

Thursday night last George M. Chadwick, of Colorado, gave an organ recital at the Second Presbyterian Church, assisted by the choir and organist, as follows: Agnes Conrad, soprano; Alma Schulze, contralto; George M. Ravold, tenor; Edward A. Holscher, baritone, and W. M. Jenkins. His program was:

Fantasia from the organ sonata, op. 161.....Rheinberger
Larghetto from the quintet for clarinet and strings.....Mozart
Fantasia and fugue, G minor.....Bach
Anthem, He Sendeth the Springs.....Wareing
Choral prelude, Es ist ein' Ros' entsprungen, op. 122, No. 8. Brahms
Anadante from the string quartet, op. 11.....Tschaiakowsky
Canon in B minor, op. 36, No. 5.....Schumann
Overture, Coriolanus.....Beethoven
Anthem, Fear Not, O Israel.....Max Spicker
Funeral March, from the piano sonata, op. 35.....Chopin
Prelude and fugue on the name B-A-C-H.....Liszt

The fourth of a series of free organ recitals was given by James T. Quarles, A. A. G. O., at Lindell Avenue M. E. Church, Saturday, January 11. The assisting artist was Gertrude D. Quarles, one of the best known of the St. Louis contraltos. The program was as follows:

Choral No. 2, B minor.....Cesar Franck
Selection from Samson and Delilah, Printemps qui Com-
mence.....Saint-Saëns
Mrs. Quarles.
Sonata, E minor.....James H. Rogers
Vocal solos—
The Tryst.....Jean Sibelius
Memories.....Cadman
The Spirit Flower.....Campbell-Tipton
Mrs. Quarles.
Toccata, D minor.....Kinder
Chant Negre.....Kramer

Christmas in Sicily.....You
Grand Choeur Dialogue.....Gigout

The School of Expressional Arts held a reception and artists' recital Thursday evening at the school building, 5223 Cabanne avenue. Mrs. Samuel C. Black, soprano; Agnes Grey, violinist, and Ernest Prang Stamm, pianist, presented the following program:

Piano solos—
Prelude.....Rachmaninoff
Liebestraum.....Liszt
Vocal solo, Polonaise from Mignon.....Thomas
Violin solos—
Canzonetta.....D'Ambrosio
The Swan.....Saint-Saëns
Piano solo, Polonaise in A.....Chopin
Vocal solos—
Morgen Wenn Die Glocken Läuten.....Ilgen-Halter
Flower Rain.....Lovenam
Cry of Rachel.....Salter
Violin solos—
Mazurka.....Wieniawski
Twilight.....Massenet
Vocal solo, Ave Maria.....Gounod

The Strassberger Conservatories are among the most successful of their kind in the West. By his enterprising management, his absolute integrity and his intelligent comprehension of the needs of music students, united to a willingness to meet them, Clemens Strassberger has succeeded in building up two conservatories (one on the north side and one on the south side of St. Louis) which have

Eleanor SPENCER

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After three successful seasons in Europe, including appearances in London with Nikisch and the London Symphony Orchestra, in Berlin with Kunwald and the Berlin Philharmonic, in Amsterdam with Mengelberg and the Concertgebouw Orchestra, will make her

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attained remarkable proportions. Mr. Strassberger has also appreciated the fact that in order to hold students, and to obtain a reputation for good work, he had to engage a faculty which should be of exceptional ability. Among his instructors are George Buddeus, a concert pianist of unusual attainments; Felix Heink, a brother of the renowned singer, Madame Schuman-Heink, and an excellent teacher; Samuel Bollinger, who as a composer has achieved a national reputation; C. W. Kern, known everywhere by his children's pieces for the piano; Charles Galloway, one of the best organists in this country; Richard Stempf, conductor of the Liederkreis Society; John Towers, a first rate vocal instructor and compiler of a great "Dictionary of Operas"; Guido Parisi, a violin virtuoso of eminence, and others well known in this vicinity. It may readily be seen that the Strassberger Conservatories have acquired their reputation through their merit, and that pupils attending obtain a sound musical education. Three recitals are announced for this week, and the program for Monday night is herewith given in order to show the character of work done:

Piano solos—
Mazurka, op. 194, No. 2.....Strelezki
Lena Beyer, of Belleville, Ill.
Prelude, op. 3, No. 2.....Rachmaninoff
Valse Brillante in A flat.....Moszkowski
Kate Willi.
Madrilena.....Wachs
Gertrude Peterson.
Violin solo, Meditation from Thais.....Massenet
Charles Kuehn.
Vocal solos—
Slave Song.....Del Riego
Where the Sunshine Grows.....Brown
Gladys Clark.
Piano solos—
Chanson d'amour.....Liszt
Cordula Joern.
Rosary.....Nevin
Viola Kerkhoff.
Piano duet, Minuet in A major.....Heink
Viola Kerkhoff and Prof. F. Heink.
Violin solo, Brindisi Waltz.....Alard
Bessie Parks.

Vocal solo, Waiting.....Millard
Alice Jaques.
Piano solo, Polacca Brillante.....Weber
Agnes Jakoubek, of Belleville, Ill.
Piano duet, March from suite, op. 91.....Raff
Eleonore Knoeller and Prof. G. Buddeus.
Recitation, The Last Word.....Van Dyke
Elaine Stroebel.

Vocal solos—
Songs My Mother Taught Me.....Dvorak
To Spring.....Gounod
Mathilde Kallmeyer.

Piano solos—
Mazurka No. 3.....Godard
Polonaise in D flat major.....Goldner
Florence Konrad.
Piano duet, Scherzo.....Wollenhaupt
Clementine Barthels and Prof. G. Buddeus.
Violin solo, Seventh concerto.....Rode
Ethel Knobloch.

Vocal solos—
Serenade.....Schubert
Within a Mile of Edinboro Town.....
Ellen Walters.

Piano solos—
Maiden's Wish.....Chopin-Liszt
Olivia Williams.
Sparks.....Moszkowski
Laura Nager.

Agnes Grand, a noted soprano from Cleveland, who has been having special coaching in oratorio work under the direction of John Towers, gave an enjoyable recital Thursday evening at the Musical Art Building. The program was as follows:

Hear My Prayer.....Mendelssohn
Oh, for the Wings of a Dove.....Mendelssohn
What Have I to Do with Thee? (Elijah).....Mendelssohn
Hear Ye, Israel (Elijah).....Mendelssohn
The Ninety and Nine.....Campion
I Heard the Voice of Jesus Say.....Harris
Rejoice Greatly (Messiah).....Handel
He Shall Feed His Flock (Messiah).....Handel
There Were Shepherds (Messiah).....Handel
But Thou Didst Not Leave (Messiah).....Handel
I Know that My Redeemer Liveth (Messiah).....Handel

E. R. Kroeger gave a lecture-recital at Cape Girardeau, Mo., last Friday night. The subject was "Music of Different Nations." The program was as follows:

GERMAN COMPOSERS.

Gavotte in B minor.....J. S. Bach
Air from Don Giovanni.....W. A. Mozart
First movement from Sonata Pathétique.....L. van Beethoven
Nachtstück in F.....R. Schumann
Cathedral March from Lohengrin.....R. Wagner

ITALIAN COMPOSERS.

Sextet from Lucia di Lammermoor.....G. Donizetti
Intermezzo from Cavalleria Rusticana.....P. Mascagni
Quartet from Rigoletto.....G. Verdi

FRENCH COMPOSERS.

Barcarolle No. 4.....B. Godard
Gavotte.....C. Saint-Saëns
Arabesque in G.....C. Debussy

RUSSIAN AND POLISH COMPOSERS.

Chanson Triste.....P. Tschaiakowsky
Polonaise in A flat.....F. Chopin

NORWEGIAN, BOHEMIAN AND HUNGARIAN COMPOSERS.
Norwegian Bridal Procession.....E. Grieg
Humoreske in G flat.....A. Dvorak
Nocturne, Liebestraum No. 3.....F. Liszt

AMERICAN COMPOSERS.

Scotch Poem.....E. A. MacDowell
Danse Fantastique.....C. A. Freyer
March of the Indian Phantoms.....E. R. Kroeger
La Pasquinade.....L. M. Gottschalk
E. R. KROEGER.

Musin Receives Seligman Paintings.

Ovide Musin, the Belgian violin virtuoso, was the recipient last week of a mark of appreciation and esteem from the heirs of his late intimate friend, Alfred Lincoln Seligman, who, it will be recalled, met with such an unfortunate and untimely end in an automobile accident last summer.

The gift consists of two handsome oil paintings, done by Mr. Seligman himself, which formerly decorated the walls of his drawing room. The larger one is a realistic reproduction of his own Stradivarius violoncello with bow (Mr. Seligman's favorite instrument, on which he was a capable performer) and a sheet of music in the background, the various colorings and shadings harmonizing beautifully. The smaller is a group of fruit, nuts and wine, suggestive of occupancy in the den of an artist or litterateur who would refresh himself occasionally from the fatigue resultant from the strain of professional life.

In these pictures are disclosed proof of Mr. Seligman's diversified talents. They are highly prized by Mr. Musin, who will preserve them as mementos of one whose name will always be associated with the cause of good music in America.

Von Sternberg's New York Studio.

Constantin von Sternberg, the well known pianist and teacher and director of the Sternberg School of Music, Philadelphia, has opened a studio in Carnegie Hall, New York, where he teaches Wednesday afternoons.

Clara Butt Sings Songs and Arias in Four Languages.

For her second appearance this season, at Carnegie Hall, New York, Clara Butt, the famous English contralto, presented herself in a program of songs and arias sung in four languages. It was to have been a joint recital with Madame Butt's husband, Kennerley Rumford, the English baritone; but, as Mr. Rumford was indisposed, Madame Butt was assisted by Edouard Dethier, the violinist. The recital took place Tuesday afternoon of last week, and a splendid house assembled to hear the singer.

Madame Butt had sung the week before in the same hall with the Volpe Symphony Society, and a company of elite New Yorkers also heard her at one of the Bagby musical mornings at the Waldorf-Astoria. What has previously been reported in THE MUSICAL COURIER about the voice and singing of this noble woman can but be restated here. The timbre of her voice is peculiarly English. In private life one can imagine hearing Madame Butt speak in that beautifully modulated tone and that exquisite enunciation that makes conversation a joy in social life. It is rare that one hears such voices outside of England, unless one meets an English woman abroad. However, our fine American women have learned to moderate the national sharpness of speech, and thus we hear more and more of this low pitched, refined tone quality in our social life.

Vocally, Madame Butt was in much better form last Tuesday afternoon than at her appearance with the Volpe Symphony Orchestra Tuesday night of week before last. At her recital she gave excellent illustrations of lovely sustained singing in two Handel arias and recitatives. The first, "Rendi 'l sereno," was from "Sosarme," and the second proved to be the charming florid number, "Lusinghe piu care," from "Alessandro," in which the singer easily met the demands of the ornate score. This is always a test of training, when a voice of heavy timbre by nature sings music of this school in such a finished, flexible manner as did Madame Butt on this occasion.

Every singer of songs these days has accomplished the feat of interpreting German lieder. Madame Butt revealed that she was truly at home in this beautiful school by singing two songs, first, "Der Nussbaum," by Schumann, and following it with "Die Allmacht," by Schubert, and here again one rejoiced at the purity of her enunciation. As her first encore, Madame Butt gave "Der Wanderer," by Schubert, which she delivered with the depth and "innigkeit" which is supposed to be the sole possession of German singers.

French and English numbers constituted the remainder of Madame Butt's list. Very lovely was her rendition of "L'Angelus," an old air of Brittany, arranged by L. Bourgaud-Ducoudray. The singer arose to dramatic heights in the recitative and air from Debussy's "L'Enfant Pro-

digue"—the "Air of Lia," which we have heard dramatic sopranos sing in this country. Another Debussy composition, his familiar "Mandoline," was sung, and this had to be repeated.

The English songs were "The Early Morning," by Graham Peel; "Women of Inver," by Raymond Loughbor-



CLARA BUTT.

ough, and "Leaves and the Wind," by Franco Leoni. "The Early Morning" was another repetition, and at the close of the group Madame Butt also returned and repeated "The Leaves and the Wind."

Mr. Dethier played, with the seriousness of a scholar, a suite by Sinding, Kreisler's transcription of a Paganini prelude and allegro, an adagio by Brahms, and, lastly, a Spanish dance by Sarasate, in which Mr. Dethier showed that he could descend to lighter things when the occasion called for it. His tone is excellent, and his bowing free and graceful. Harold Caxton, the assisting pianist, did his

work so well that Madame Butt brought him out to share in the final ovation which she received. However, the audience was in no hurry to quit the hall; they recalled the singer with enthusiasm, and she gave them what they clamored for, "Kathleen Mavourneen," which many of her admirers present had heard her sing in England. Madame Butt received a large number of bouquets and one growing plant.

CHICAGO SUNDAY ATTRACTIONS.

CHICAGO, Ill., January 19, 1913.

Leon Rains, basso, made his debut in recital here this afternoon at the Studebaker Theater before an enthusiastic audience. Mr. Rains is the possessor of a beautiful, large voice, especially pleasing in the mezza-voce. His interpretation showed a deep, conscientious student, who really feels the meaning of his songs; he is an artist in the best sense of the word. Mr. Rains' next appearance here in oratorio is awaited with much pleasure. The recitalist was ably seconded at the piano by Roland Bocquet, an excellent accompanist and a composer of high attainment, judging from his two songs, "Herdglück" and "Ellen," which were well received. Hans Hanke was the assisting artist. Mr. Hanke discarded the Prince Albert, the regular afternoon attire of a musical performer, for a white silk tunic. Mr. Hanke's playing was, on this occasion, too amateurish to be considered seriously.

At the Auditorium a sold out house greeted Adelaide Genée, the queen of the ballerine. Her program was most interesting and was made up of numbers revealing the different phases in the art in which Mlle. Genée is a bright star. The program showed evolution of the dance from the middle of the seventeenth century up to our period. Her entrechat, toe dance and other equipments necessary to be a star terpsichorean artist, were all displayed during the course of the entertainment and the audience showed its delight by vociferous plaudits. Mlle. Genée is supported by an excellent company. The same program was repeated before another large audience in the evening. Preceding the ballet in the afternoon "Cavalleria Rusticana" was given and in the evening a miscellaneous program was presented instead of "Pagliacci," which had to be withdrawn at the last moment on account of the chorus strike. The artists who took part in the concert were Helen Stanley, Jenny Dufau, Georges Mascall, Gustave Huberdeau, Edmond Warnery, Ruby Heyl and Francesco Daddi.

American Debut of Wilks.

Norman Wilks, the young English pianist who came to this country especially to play with the Boston Symphony Orchestra, will make his debut at a recital at the Hotel Plaza, New York, on Friday afternoon, January 24, at 3 o'clock. He will play a Chopin group consisting of impromptu in F sharp, op. 36; valse in G flat, etudes in A flat, F minor, F major, G flat, op. 25; and E major and G flat, op. 10. Leslie Faber, now playing in "Milestones," at the Liberty Theater, New York, will on this occasion, submit his reading of the "Rubaiyat" of Omar Khayyam to music especially composed by Christopher Wilson, and played by a sextet under the direction of William Furst.

The recital will be under the patronage of Mrs. John Jacob Astor, Mrs. David Belais, Mrs. Gerard, Mrs. Dana Gibson, Mrs. Benjamin Guinness, Mrs. Norman Haggood, Mrs. Archer Huntingdon, Mrs. Lawrence Keene, Mrs. J. Pierpont Morgan, Princess Troubetzkoy, Lillian Nordica, Mrs. J. Borden Harriman, Elliot Gregory and Townsend Martin.

Recent Appearances for Ludwig Hess.

For the third time this season Ludwig Hess sang at Wells College, Aurora, N. Y., the date of the third concert being Monday, January 13. At the last concert Louise Potter, soprano; Maude Mills, contralto, and Francis W. Parsons, basso, appeared with Mr. Hess in Brahms quartets; also Mr. Hess and Miss Mills sang Scotch songs, arranged as duets by Beethoven. These included "Faithful Johnnie" and "Farewell Bliss," both of which were redemanded. Mr. Hess and Miss Mills also sang "Hymn to Night," by Beethoven, and this had to be sung a second time.

Tuesday evening, January 14, the Hess Soloists Ensemble of America sang at a musicale at the home of Mary Collender, 27 East Seventy-second street, New York. This new organization gave the first public concert at Aeolian Hall, New York, last night (Tuesday). The review of the concert will be published next week.

Do you know Gatti-Casazza,
Of New York opera fame?
I certainly think he has a
Delightfully musical name.

—W. S. Adkins, in Pittsburgh Post.

JULIA CLAUSSEN

The Celebrated Swedish Mezzo-Soprano of the Royal Opera House, Stockholm, and Chicago Grand Opera Company

Some Press Notices.

The Chicago Inter Ocean, Thursday Morning, January 2, 1913, by Eric Delamarter.
MADAME CLAUSSEN SCORES AT DEBUT IN "LOHENGGRIN."

Julia Claussen, the new contralto of the resident opera, scored an unqualified success last evening in the season's first performance of "Lohengrin." Her debut was most auspicious. In spite of these excellencies, Madame Claussen was the dominant figure, for she brought to the service of this difficult role remarkable interpretative powers. In fact, her Ortrud and that of Madame Schumann-Heink are the two studies of this character which stand unchallenged as completely satisfying expositions.

The second act it was which brought out the big moments of the performance. Here Madame Claussen rose to her splendid chances with a virtuosity the more impressive in that it was not foreshadowed. The long conference with Telramund was a hint, for the voice of rich, even tone, powerful with the power of a superb resonance, blest with a range sopranos might envy, under such control that dynamic accents of exceeding nicety in pianissimos seemed as sure as the climactic outbursts, brought the audience the conviction that an heroic contralto was really risen up amongst us. But it was in the moments when Ortrud persuades Elsa to begin to doubt her mysterious rescuer that Madame Claussen made her greatest points.

Chicago Daily Journal, Saturday, January 4, 1913, by Edward C. Moore.
"DIE WALKUERE."

Madame Claussen added to the laurels she won as Ortrud on Wednesday night, by giving a stunning performance as Brunnhilde. She is a great acquisition to the company. She has both the authority and the thrill that a Wagner singer should possess.

Chicago Daily News, Saturday, January 4, 1913, by Charles E. Nixon.
"DIE WALKUERE."

Notable indeed was the work of the recent addition to the organization, Julia Claussen, whose Brunnhilde emphasized and enlarged on her original appearance when she sang Ortrud in "Lohengrin." All phases of her art are so well rounded and proportioned that she easily won high honors last night.

The Chicago Inter Ocean, Saturday Morning, January 4, 1913, by Eric Delamarter.
"DIE WALKUERE."

Madame Claussen sang the exciting music of Brunnhilde with wonderful effect. Even in the topmost soprano register her tone was beautiful. And the eloquent inflections of the long scene with the condemned Siegmund were exquisite shadings and accents. We have good reason to congratulate the Opera directorate on Madame Claussen's engagement.



Photo by Matsene Studio, Chicago.

JULIA CLAUSSEN AS BRUNNHILDE.

Rider-Kelsey-Cunningham Recitals.

Madame Rider-Kelsey, the American soprano, and Claude Cunningham, the American baritone, are winning golden opinions all along the route of their tour. The singers were recently in the far Northwest. Some opinions about their joint recitals in Tacoma, Wash., and Victoria, B. C., are expressed in the appended newspaper reviews:

So often is it true that sheer beauty of voice, capped with resounding high tones, is permitted to atone for inartistic singing, that such smooth and well nigh faultless exposition of the possibilities of vocal art as was heard at the Tacoma Theater last night is as surprising as it is refreshing. Corinne Rider-Kelsey and Claude Cunningham must be acclaimed very fine artists.

In its entirety, it was a quiet program, abounding in mezza voce and pianissimo singing. But there was light and shade in plenty, and so well were the numbers chosen and so skillfully drawn were the interpretations, that there was at no time the impression of sameness in the groups that often make a recital purely of songs seem too long before the program is over. There was an abundance of German lieder, it is true, and perhaps there were those who would have enjoyed more French and Italian numbers than were presented, but this would have been at the risk of upsetting an admirable succession and the artistic balance.

The one glimpse of opera was the opening number, the Mozart "La Ci Darem La Mano," from "Don Giovanni." Delightfully sung, it prepared the audience at the outset for a soprano voice clear and of good range, timbre and flexibility, and for a baritone capable of clean cut, quiet work. The attractive duet arrangement of the Beethoven adagio developed these qualities further, bringing forward also a smoothness of legato that was a delight, and revealing an interpretative insight that promised much for the Schumann numbers that were to follow. What two artists among all the great names of the concert and opera stages can be called to mind who might be expected to sing this taxing duet as well?—Daily Tacoma Ledger, January 9, 1913.

The distinguished individual prestige of the singers, the attractive youthfulness of their personalities and their enthusiasm unite to make their singing a rare pleasure from every standpoint. It is rare, indeed, that two excellent solo voices blend in anything like uniform perfection, but the phrase "uniform perfection" has been used by several critics in describing the blending of the voices of Madame Rider-Kelsey and Mr. Cunningham. This is due, first, to a natural similarity of vocal quality and temperament; second, to years of personal association; and, third, to the fact that these singers have studied almost from the beginning under the same masters.—Victoria Daily Colonist January 10, 1913. (Advertisement.)

American Institute of Applied Music Recital.

A dozen students of the American Institute of Applied Music, New York, Kate S. Chittenden, dean, united in a program of music for piano, voice and violin at headquarters, 212 West Fifty-ninth street, January 17, this being the sixth recital of the twenty-seventh season. The good work done at this institution is reflected in the character of the program of the evening, as follows, the name of the teacher appearing in parentheses:

Prelude and fugue, Book 1, No. 13.....	J. S. Bach
Cecile Dominick (Miss Chittenden).....	
Melodie	MacDowell
Hunting Song	MacDowell
Florence Marble (Miss Chittenden).....	
Proposal	Huhn
Du bist wie eine Blume.....	Ambrose
Lenz	Hildach
Charles Brandenburg (Mr. Lanham).....	
Impromptu	MacDowell
Alice Rose Clausen (Miss Chittenden).....	
Sonata, op. 39, Rondo.....	Weber
Marche Mignon	Poldini
Amelia Pfetschinger (Miss Chittenden).....	
Cavatina	Raff
Carla Kleibe (Mr. Schradieck).....	
Die Lorelei	Liszt
George Dare (Miss Jernigan).....	
Novellette No. 6.....	Schumann
Mildred Flower (Miss Chittenden).....	
Andante from Concerto No. 7.....	De Beriot
Canzonetta	D'Ambrasio
Joseph W. Vermilye (Mr. Schradieck).....	
Variations Brillantes, op. 12.....	Chopin
Rustle of Spring	Sinding
Mabel Besthoff (Miss Chittenden).....	
Spring Song	Henselt
Little Waltz	Henselt
If I Were a Bird	Henselt
Rose Karasek (Miss Chittenden).....	
Des Abends	Schumann
Etude Japonaise	Poldini
En Route	Godard
Rose J. Hartley (Mr. Hodgson).....	

Success of Rogers-Brockway Concert.

As representative of the general feeling of the large audience present at the Rogers-Brockway recital on January 15 at Aeolian Hall, New York, there is herewith reproduced in full the review in the New York Evening Post:

Yesterday afternoon Francis Rogers, the well-known singer, and Howard Brockway, the American composer, appeared together in recital at Aeolian Hall. The chief part of the concert was made up of Mr. Brockway's compositions, four piano numbers and four songs. Aside from this, Mr. Rogers sang two groups of songs by Handel, Brahms, Rubinstein, Grieg and others. He was very much at home in the vocally difficult Handel and Sarti numbers. Equally good was Rubinstein's splendid "Asra," which deserves to be heard much more frequently than it is. The audience showed its appreciation of this song by demanding an encore. Mr. Rogers' diction and phrasing were especially good, and he sings with the real legato such songs demand. Grieg's "Eros," which followed, is not one of the great Norwegian's most inspired compositions, but it is, never-

theless, a beautiful song, and it was well conceived and executed by both singer and pianist.

Mr. Brockway has the faculty of stopping when he has finished what he has to say. In this way his attractive "Moonlight" resembles MacDowell's compositions; but Mr. Brockway does not imitate MacDowell any more than he does other present-day writers. The prettily named "Idyll of Murmuring Water" had possibly a little less individuality than its predecessors, but it was properly descriptive. Mr. Brockway's songs were less interesting melodically than his piano pieces, the better part being in the accompaniments. Mr. Rogers sang them with evident enthusiasm.

On January 17 Mr. Rogers sang a long and varied program of songs in Music Hall, at Fall River, Mass. The audience was both numerous and enthusiastic.

"What kinds of music suits your taste?"

"Well, I'm not particular. I like it either rare or well done."—Everybody's Magazine.

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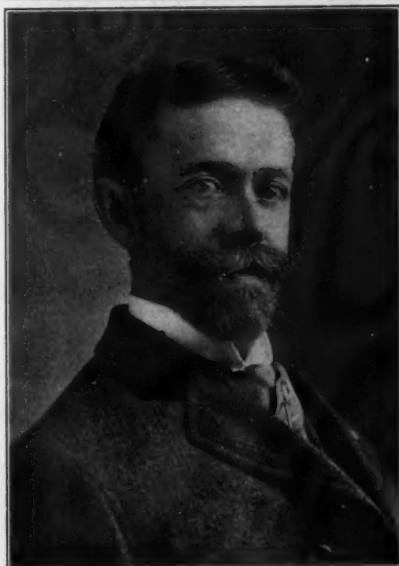
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Morris Harvey College Program.

Friday evening, December 13, 1912, the Morris Harvey College of Barboursville, W. Va., gave its Christmas entertainment in the College Auditorium, and the following attractive program was presented by the students and faculty members of the Morris Harvey School of Music and Expression:

- Slavic Dances, Nos. 5 and 8, op. 46.....Dvorák
(For two pianos—eight hands.)
Misses Dorsey, Riggs, King and Killgore.
Dance Rustique, for violin.....F. Borowski
Misses Mitchell and Killgore.
The Winning of Catherine, from If I Were King (reading),
J. McCarthy
Glenna Osborne.
Polonaise (for piano).....A. Meyer
Out to the Woods.....C. Sternberg
Nona Alderman.
Jubelfest March, op. 6.....A. Heitsch
Processional March, op. 75.....F. Williams
(For two pianos—eight hands.)
Misses Huddleston, Smith, Alderman and Hopkins.
Selection from The Christian (reading).....H. Caine
Characters—John Storm and Glory Quayle.
Virginia Mitchell.
Will-o'-the-Wisp (vocal quartet).....C. Spross
The Two Clocks.....J. Rogers
Mrs. R. H. Alderman, Misses Riggs, Barnes and Shannon.
Intermezzo (for violin).....Mascagni
Melody.....Verdi
Misses Alderman and Killgore.
Air de Ballet, op. 36, No. 5 (for piano).....Moszkowski
Valse Dansante.....Rogers
Irma King.
Over the Forest, Over the Sea, idyl, op. 104 (for two pianos
and violin).....G. Stolpe
Misses King, Killgore and Mr. Just.
Over Hill and Dale (for two pianos—eight hands).....H. Engelmann
Misses McClung, Tate, Mitchell and Miller.
Rhapsodie (for piano).....L. Saar
Valse Caprice, op. 53.....J. Hoffmann
Mary Killgore.
Cantilene (for violin).....F. Borowski
Serenade (for violin).....H. Hopkins
Messrs S. R. Brinkley and E. A. Just.
Caprice Hippique (for piano).....C. Sternberg
Valse Triste, op. 44.....J. Sibelius
Violet Riggs.
The Christmas Star (reading).....B. Wilson
Scene 1—A Simple Country Girl.
Scene 2—Same, seven years later.
Mary McClung.
A Swan (for soprano).....E. Grieg
Primula Veris.....E. Grieg
Irma King.
National Airs (for violins, cello and two pianos).....Selected
Violin Class.
Inflammatus et Accensus (air and chorus).....Rossini
Soloist, Mrs. R. H. Alderman.
Chorus, Morris Harvey Students.
Conductor, E. A. Just.

Music at Columbia University.

Wednesday, January 8, a series of concerts were opened at the Horace Mann Auditorium, 120th street and Broadway, New York, under the auspices of the music department of Columbia University. The program was given by Maurice Kaufman, violin; Willy Lamping, cello; William Foerster, clarinet, and Professor Rübner, piano. The music for the afternoon included the Saint-Saëns sonata for piano and violin, op. 75; the Schumann fantasiestücke for piano and clarinet, op. 73, and the Brahms trio for piano, violin and cello, op. 87.

Charlotte St. John Elliott, soprano, gave a song recital in the same hall, January 15, assisted at the piano by Frances Foster. Miss Elliott sang songs and arias by Mozart, Bishop, Brahms, Grieg, Schubert, Von Fielitz, Strauss, Bizet, Paulin, Landon Ronald, Tosti, Worden and Sans Souci.

Today, Willy Lamping is to give a cello recital, playing the Klengel concerto in D minor and pieces by Rübner, Schumann, Herbert, Kreisler and Popper.

Dagmar Rübner gives a piano recital (Russian composers) in the Horace Mann School, January 31, at four o'clock in the afternoon. She will play the Glazounov sonata in B minor, op. 74; two preludes by Rachmaninoff, and numbers by Sicherbacheff, Arensky, Siloti, Scriabine, closing with the Pabst transcription of airs from Tschai-kowsky's opera, "Eugen Onegin." Felix Lamond is to give an organ recital in St. Paul's Chapel of Columbia University, February 4, assisted by Lillian Sherwood-New-kirk, soprano. February 11, Edward Shoppin is to give a recital in the chapel. William J. Kraft follows with another organ recital, February 18, with Mrs. Kraft as the soprano soloist. Frank E. Ward, organist, and Mrs. Ward, soprano, give a recital, February 25, and the series will close March 4 with Walter Henry Hall, organist; Bernard

Altschuler and Willy Lamping, cellists. The program for the final concert follows:

- Concerto in B flat, No. 2.....Handel
Suite in C major for violoncello alone.....Bach
Largo ((New World Symphony).....Dvorák
Humoreske.....Dvorák
Deuxième Arabesque.....Debussy
Le Petit Berger.....Debussy
Cortège.....Debussy
Suite for two violoncellos.....Popper
Prelude in C sharp minor.....Rachmaninoff

A Unique Music Store.

When entering the new music store of the Clayton F. Summy Company, in the Steinway Building, 64 East Van Buren street, Chicago, Ill., one is immediately impressed



CLAYTON F. SUMMY COMPANY'S STORE.
Showing the detail of the end section.

with its attractive and artistic appearance. It is readily seen that the architects in planning the store gave every attention to symmetry, proportion and completeness. The general arrangement, as well as every detail pertaining to special conveniences, shows that its planning was di-



CLAYTON F. SUMMY COMPANY'S STORE.
Front room facing the street.

rected by one who has a thorough knowledge of the music business. The arrangement not only is unique, but in equipment is conceded to be the most practical of any store devoted to the merchandising of sheet music.

The main entrance to the store is through the lobby of



CLAYTON F. SUMMY COMPANY'S STORE.
A general illustration of the store proper.

the building. Among the unique features, particular attention centers on the tables at either end of the store, where folios filled with well selected stocks of music of

all classes can be looked through under quiet surroundings and entirely free from the activities at the counter. The tables are constructed with raised compartments which contain the folios. These are filled, some with novelties, but mainly with all grades and classes of music known to possess musical attractiveness and practical merit, thus affording teachers and the general customer the utmost convenience in finding something useful for their needs. In designing the tables one particular thought in mind was to afford display facilities. This, as will be seen by the illustrations, forms one of the attractive features of the room.

The music stacks containing the general stock are placed in library form directly back of the central portion of the counter, the bulk of the stock being back of the wall separating the store from the stock room. Their accessibility under the present arrangement enables the clerks to render the quickest possible service. A dumb waiter brings certain supplies from the basement, where volume editions, surplus stock of all kinds and the main octavo stock are carried. Behind this wall are also located the general office, mail order, wholesale and shipping departments.

Owing to the structural plan of the building, the store proper and all working departments are located back from the street frontage. The front room contains an artistically designed show window fixture and the room is devoted to the display and sale of volumes of musical literature, bound volumes of music, metronomes, music satchels, etc. Between this room and the store proper is a passageway, on one side of which is Mr. Summy's private office and on the other side is the public telephone booth and a small room, virtually sound proof, containing a piano, where customers can, in a secluded way, try over music.

The Summy house from its inception (now in its twenty-fifth year) has made the educational the main feature of its business; the salesmen, as a rule, having had sufficient musical education and training to give intelligent and helpful service. This character of service is strongly and efficiently maintained.

Publishing has been and, of course, still is one of the important features, not so much in the volume as in the standard of excellence of its output. It has done perhaps as much as any American publishing house in introducing the compositions of new composers. The catalogue is especially strong in compositions for beginners and the easier grades for piano, as well as in its line of books for kindergartens and schools. In the general line of songs and piano numbers it contains some notable successes. A glance through the catalogue will reveal the names of numerous noted American composers, some of whom received their first introduction to the musical public through this house.

INDIANAPOLIS MUSIC.

INDIANAPOLIS, Ind., January 16, 1913.

Society turned out in full force last evening, completely filling the Murat Theater. The attraction was Adeline Genec, the world famous danseuse, assisted by M. Volinin, a corps de ballet and a splendid orchestra under the direction of C. J. M. Glaser. To say that Mlle. Genec pleased her fashionable and cultured audience would be a mild assertion, for all through the evening the performance was frequently interrupted by involuntary applause, which showed in no uncertain manner the enjoyment derived from the program. The next of the Talbot concerts will be on Sunday afternoon, January 19, when Eugen Ysaye will appear.

Orville Harrold, the tenor of Muncie, Ind., is booked to appear at English's Theater, January 27.

A large audience greeted Zimbalist, the young Russian violinist, Wednesday evening, at the Maennerchor Hall. The program was warmly applauded from the first number to the last. The young artist was compelled to add encores after several of his numbers, and his own Russian air he was forced to repeat owing to the unusual demonstration of his listeners. Eugene Lutsky, who acted as accompanist, was an able assistant, who was well received in his one solo group.

The Indianapolis Maennerchor Society announces its annual mask ball, January 31, for members only.

S. E. MACGREGOR.

Von Hausegger, Nikisch and Eibenschütz have been the three popular symphony conductors in Hamburg this season.



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Haarlem Philharmonic Society Breakfast and Musicale.

It was the good fortune of the Haarlem Philharmonic Society of New York to have Lucrezia Bori for the first recital which the young Spanish prima donna ever gave. Since her debut at the Metropolitan Opera House in November, Mlle. Bori has had little time to think about recitals, but when a request came from this dignified musical society for Mlle. Bori, a contract was signed and the singer appeared according to the plans. The musicale preceded the annual breakfast of the club, Thursday morning, January 16. The recital took place in the Astor Gallery, and the feast followed immediately after in the large ball room, handsomely decorated with flags and flowers for the auspicious occasion. The breakfast was served to about 550 women at separate tables.

A brilliant assemblage of richly dressed women received Mlle. Bori with demonstrations which surely made the winsome singer feel at her ease. Accompanied at the piano by Richard Hagemann, of the Metropolitan Opera forces, Mlle. Bori sang the following list of arias and songs:

Aria from Manon Lescaut.....Puccini
Canzonetta.....Francesco Cavalli
Un certo non so che.....Antonio Vivaldi
Se tu m'ami.....Pergolesi
Spanish songs—
Clavellitos.
Maleguena.
Gitana.

Aria from The Secret of Suzanne.....Wolf-Ferrari
Après un rêve.....G. Fauré
Chanson triste.....H. Duparc
Le Mariage des Roses.....César Franck
La Colomba.....Schindler
La danza.....Rossini
Fu un Sogno?.....E. Ricci
Aria from Pagliacci.....Leoncavallo

Besides being her first recital, Bori also on this occasion sang her first song in English. This proved to be "Her Rose," by J. Whitney Coombs, of Philadelphia. At the conclusion of the published program, another English song was added, the very sentimental one, "I Hear You Calling Me," by Marshall.

Bori's method of singing is altogether admirable, and she sings with a wonderful variety of tone color and the warmth that is the inheritance of more than half of the Latin born singers. The arias sung by Bori received the proper dramatic treatment and there was not the slightest exaggeration about her singing of them. The songs by the French composers were interpreted with the requisite polish and elegance of style; they were delightful. Bori was showered with applause, and "ahs" resounded through the room as she made some of her telling effects in singing. After the group of Spanish songs, which the prima donna sang entrancingly, she was presented with a bouquet of roses ornamented with a tiny American flag and a tiny Spanish flag. The little singer hugged the bouquet as a child would its pet doll.

During the breakfast Bori had the seat of honor next to the president of the Haarlem Philharmonic Society, Mrs. Rastus Seneca Ransom. Miss Ransom, the lovely young daughter of the president, sat on the other side of the singer. Bori speaks little or no English, but she did not lack for some one to entertain her. Miss Ransom was educated, in Paris, and as Bori speaks French fluently, the two young ladies got on famously.

There were no set speeches at the breakfast (thank the gods). The only words spoken were delivered by Mrs. Ransom, and these were few and well chosen.

The menu provided by the Waldorf-Astoria chefs was as follows:

Pamplermousse au marasquin
Consommé de tomates
Céleri Amandes salées
Coquille de ris de veau, gratinée
Médallion de bœuf à la Rose
Pointes d'asperges au gratin Pommes de terre Palestine
Sorbet pruneau
Poulet de grain grillé
Salade de cœurs de laitue
Plombière aux marrons glacés
Gâteaux assortis
Café

Van Baar's Orchestra played in the upper gallery of the ball room throughout the breakfast. The music was from the works of Meyerbeer, Bizet, Delibes, Donizetti, MacDowell, Leoncavallo and Puccini.

The board of directors and members of the various committees of the Haarlem Philharmonic Society are:

Mrs. Rastus Seneca Ransom, president; Mrs. William H. Laird, first vice president; Mrs. Henry Winter Davis, second vice presi-



Photo by Marceau, New York.

MRS. RASTUS SENECA RANSOM.

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This is the twenty-third year of the society, and the breakfast last week was the twelfth which the members have enjoyed. The membership of the club is 300, with a waiting list of 200.

Florence Hinkle, the soprano; Reinald Werrenrath, baritone, and Carlos Salzedo, harpist of the Metropolitan Opera Company Orchestra, will give the next program, Thursday morning, February 20.

Bispham in Texas Marks Musical Epoch.

Never in the history of Fort Worth has a concert aroused so much enthusiasm or created so much joyous excitement as that given there by David Bispham on Thanksgiving afternoon. In fact, the spirit of appreciation then made manifest would seem to signalize a distinct epoch in Fort Worth's musical growth.

Never has Manager Greenwall, who arranged with Frederic Shipman for the Bispham concert, been so smothered in congratulations as after that event. Enthusiastic women, followed by equally enthusiastic men, invaded the manager's private office and felicitated him on his wisdom in bringing David Bispham to Fort Worth, and then asked him please to bring him back again; like the immortal Oliver, they wanted "More."

"I have never before seen such a demonstration about music," said Mr. Greenwall, as he wiped his flushed face with a handkerchief and shook hands some more. "It is marvelous. The people here must be going music mad."

But the people were not mad. They simply showed that they appreciated David Bispham. So that same evening, at the Nordica concert, to a completely sold out house, it was announced that Mr. Bispham would return on the following Saturday (two days distant), the only open date then left in his Southwestern tour.

The next day the baritone delighted Denton with one of his unique concerts, and the following day returned to Fort Worth, where he enthralled a second big audience.

The following Monday Mr. Bispham gave a joint concert in Houston with Madame Nordica. Tuesday night also Madame Nordica and Mr. Bispham joined forces in a concert in San Antonio.

It is doubtful if any of the great Eastern centers could have offered the public a finer musical feast than that supplied by the greatest American soprano and the greatest American baritone. The public of both Houston and San Antonio showed that they appreciated their good fortune by crowding the theater to the doors, so that the S. R. O. sign was displayed both nights, while the receipts of the concerts in both places established a record.

Viola Brodbeck's Appearances.

Viola Brodbeck, soprano, sang with the Philadelphia Orchestra at Stetson's, Philadelphia, on January 7, and again with the same organization in Wilmington, Del., on January 13. The Wilmington Morning News said: "As a coloratura singer she is one of the best Wilmington has ever heard." The Every Evening said: "The most gifted and attractive singer they (the orchestra) have ever had at their concerts."

Miss Brodbeck has just been engaged for fifteen weeks of concerts by the Chautauqua of Pennsylvania. For the past four years she has been studying with Perley Dunn Aldrich in Philadelphia.

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DR. ERNST KUNWALD, Conductor

SEASON OF 1912-1913

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CINCINNATI, OHIO

Joseph Urban, Stage Director of Boston Opera House.

"For a month and a half Joseph Urban has been busy at the Boston Opera House revolutionizing the staging of music drama, with the result that for the first time in America the setting and lighting of music drama are as



JOSEPH URBAN.

artistic and integral a part of the total effect as the music." The foregoing paragraph, quoted from an interesting article in the Boston Transcript on Mr. Urban and his work, voices exactly the sentiments of those opera goers who appreciate and understand the ideals which Mr. Urban has set himself out to accomplish.

Continuing further, the Transcript says: "To begin with, we are told to take scenery in a new way. Not as the actual representations of life that we find in Mr. Belasco's productions. Not as conventional excuses for reality, as we find it in most plays. Not as large sized colored cut outs, the kind we used to see in Christmas extravaganzas. Not as reproductions of mid-century paintings in spasmodic three dimensions, such as we have grown used to as the background for 'grand opera.' Instead, Mr. Urban has been giving us the emotion of the music drama expressed in the setting that serves it for the moment. He has worked with colors, canvas and a new technic suited to his new purposes, in playing on our emotions through sense of color and proportion. He is not after reality or

paper valentines. He is after beauty. According to the conceptions we are used to he is dabbling in a new art.

"However, the effect of music drama itself is not reality. We don't see people speaking exactly as they would in real life. Instead, we hear them sing their passions—a vastly different procedure. There can be no objection. We are simply seeking a unique effect in music and voice. Mr. Urban seeks as unique effect in his settings. He will not try to mix into these emotionalized conventions of the singing stage any false attempts—probably failures—at real rooms and veritable forests. What he gives us instead is a different world, based on a new technic. The best analogy is impressionism."

Beginning this era of scenic beauty with his settings of the "Tales of Hoffmann" which were universally praised, continuing it with the productions of "Louise" and "Pelleas," Mr. Urban's art reached its highest achievement in the recent production of the "Jewels of the Madonna," press comments on which are as follows:

Mr. Russell should view with pride the beauty and atmosphere which Mr. Urban has projected into his scenery of Naples of vivid and contrasting colors. The tree stage pictures were highly impressionistic and each a delight to the eye—that of the square with the shop and home of Gennaro, the garden of the same, its gate, beyond which lay the sea, and finally the den of the Camorrist band. The lighting furthered the general excellence of illusion created by the stage settings.—Boston Globe, January 18, 1913.

Mr. Urban's scenic settings are perhaps the finest examples of his art that he has given Bostonians up to the present time. The first scene is a riot of sunshine and prismatic colors; the second more subdued and more poetic, with its vista of the harbor of Naples at the back. The third scene appears to the eyes of a Bostonian, untraveled in Naples, as at least a characteristic and effectively arranged setting.—Boston Post, January 18, 1913.

Mr. Urban's settings are picturesque in design and gorgeous in color.—Boston Herald, January 18, 1913.

The stage setting in the fete scene was especially fine—an iridescent visualization of the words of the librettists, "Oh, Naples, land of the numberless colors." The other settings were equally effective.—Boston Journal, January 18, 1913.

The setting as a whole was the most effective thing that the Opera House has ever given us. The strong colors of the first and second acts may have seemed exaggerated to some, but not to anyone who knows dear, dirty, dazzling Naples. Any opera house in the world might be proud of the setting of last night.—Boston Advertiser, January 18, 1913.

In the course of the applause after the second act, Joseph Urban, the stage director, appeared in the line of artists that came before the curtain. With good reason the singers drew him to the front of the stage then, for his painting for the garden scene was a beautiful piece of work, both for architectural form and for color. Foreground, distance, and most troublesome of all in operatic scenes, middle ground, were admirably managed in all three acts. But chiefly in Act I the perspective was a triumph. The archway from under which the street throngs poured into the space in front of Carmela's house, solved the problem of the contrast of actual and apparent heights to perfection.—Christian Science Monitor, January 18, 1913.

On the pictorial side the composer's stage directions abound in lavish and minute suggestions. Mr. Urban, at the Opera House, began his imaginative realization of them where words ended. He

set the scene of the popular festival in the first act in a square by the sea that color and light seemed to drench in hot clear sunshine. The whole impression was of blazing brilliance. The savagery of light goaded in it. Contrast, no less true and atmospheric, came in the succeeding scene in the garden. Pictorial beauty, the suggestion and the charm of color, the power of atmospheric suggestion united in the setting. It did more than frame the scene; it was of the action and the music that it enclosed. Like the settings of the "Tales of Hoffmann," it excelled all that has yet been accomplished in scenic beauty and suggestion on the American stage.—Boston Transcript, January 18, 1913.

Never was seen such brilliant stage pictures. Color ran amuck, everything reeked with brightness. The warm sun, the hot blood, the picturesque abiding places of Naples were simulated with astounding realism. Urban, the artist-stage manager, in this production has equalled his wonderful "Tales of Hoffmann."—Boston American, January 18, 1913. (Advertisement.)

Thomas Egan's Concert Tours.

Thomas Egan, the Irish grand opera tenor, known in Europe (where he met with marked success last year) as



THOMAS EGAN (I) AS DON JOSE IN THIRD ACT OF "CARMEN."

Tomaso Egani, returned to New York last week from a Western tour.

Mr. Egan encountered merited success at every turn and received a number of flattering notices in each place where he sang. He has a number of dates booked in the Eastern and Middle States and will make a tour of New England in the spring. He will also give a big concert with the assistance of his company at Carnegie Hall, New York, during the early part of March.

Norah Drewett's Appearances with Orchestra.

The following are some of the symphony orchestras with which Norah Drewett has played in Europe:

Berlin Philharmonic, twice.
Berlin Blüthner, twice.
Munich Konzertverein, twice.
Monte Carlo Symphony, three times.
London Symphony.
Bournemouth, five times.
Birmingham Promenade, twice.
Haford Symphony, Birmingham.
Basle Subscription Concert.
Zurich Subscription Concert.
Lucerne Subscription Concert.
Lucerne Modern Orchestral Society, five times.
Hamburg Philharmonic.
Halle Subscription Concert.
Cologne, under Fritz Steinbach, Musikalische Gesellschaft, twice.
Bath Subscription Concerts.
London Amateur Orchestral Society.

The concertos that Norah Drewett played on these occasions were: Bach D minor, Beethoven C minor, Chopin F minor, Schumann A minor, Grieg A minor, Weber "Concertstück," Saint-Saëns G minor and C minor, César Franck "Variations Symphoniques," Liszt-Burmeister "Mephisto Waltz," Mendelssohn G minor, Beethoven "Choral Fantasy," Debussy "Danse," Blauget "Concertstück."

In several cases Miss Drewett has played without any rehearsals, being sometimes called upon to replace a colleague prevented by illness; with Schumann's concerto this has happened to her three times.

Hauser-Saslavsky Concert.

The second concert of the season by Isabel Hauser, pianist, and the Saslavsky String Quartet, will be given at the Belasco Theater, New York, on Sunday evening, February 2.

PRESS COMMENTS

Miss

Lucrezia BORI

— in —

"THE TALES OF HOFFMANN"

At the Metropolitan Opera House, January 11th, 1913

Of the women singers the one whose personality and art made the strongest appeal was Senorita Bori, who impersonated Antonia, making of her a touchingly pathetic, tragic figure and singing the difficult music more than well.—New York Tribune.

Miss Bori, as Antonia, was excellent, singing brilliantly and acting the part with real pathos.—New York Herald.

Among the successes of the performance may be named the enchanting Antonia by Lucrezia Bori, who sang the music of the consumptive sweetheart of the hero with much feeling, skill and charm.—New York American.

No less impressive than her sister artists was Lucrezia Bori in the third act. In her hands Antonia not only had vocal charms but true tragic significance.—New York Press.

Lucrezia Bori, as Antonia, the third of the poet Hoffmann's loves, distinguished herself vocally and presented a charming picture.—New York World.

Miss Bori contributed to this act a well conceived and creditably executed sketch of the unfortunate Antonia. She sang in her usual style and with a good deal of temperament.—New York Sun.

It was almost inevitable, from the dimensions and dramatic possibilities of the three roles, that Lucrezia Bori, who sang Antonia, should have outshone her colleagues. A delicate girl with a rare voice appeals more strongly to the sympathies of an audience than a mechanical doll or a professional beauty. Bori sang with splendid spirit and spontaneity. Her voice was true and powerful, vibrant with emotion and instinct with beauty.—New York Telegraph.



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PHILADELPHIA

PHILADELPHIA, Pa., January 18, 1913.

Coming as a long neglected novelty, the Martucci symphony, the work with which a master tried to turn the attention of a singing nation to the beauties of pure orchestral music, made last week's program one of the most interesting that has been presented by the Philadelphia Orchestra in several weeks. The work was received cordially, but studiously, and Mr. Stokowski can have no doubt that a repetition at an early date would be a welcome event to his interested audience. Scholarly, and finely developed, the symphony yet contains a natural inspiration which superior workmanship only heightens. Quietly thoughtful and subjective in mood, the score nevertheless is brightened with spirited passages, mainly in the brasses, which probably are in themselves more typically Italian than the entire work as a whole. The second movement, a brief lyric with one main melody at first sung by cello, is probably the most popular portion of the symphony. It was well handled yesterday by Herman Sandby, but it probably finds richer setting when it later passes into the horns and woodwind. The allegretto is a quaint and quiet, elfin sort of thing, remarkably original and symmetrical. Daniel Maquarre, solo flutist of the orchestra, showed to advantage in the Bach suite for flute and strings. Mr. Maquarre demonstrated in the performance of this work that he is quite the equal of his famous brother, who played the same composition here at the last concert of the Boston Symphony Orchestra. Other numbers on the program which Mr. Stokowski presented with fine regard for their deeper significance were "Egmont" overture and Paul Dukas' "The Sorcerer's Apprentice."

Wisely endeavoring by means of an all star cast and magnificent stage effects to bring to the fore the beautiful music of the "Magic Flute" and to hide its absurd libretto, the New York Metropolitan Opera Company gave Philadelphia a revival of Mozart's masterpiece last Tuesday night which will long be remembered. With the assistance of more than one hundred stage shifters, Mr. Gatti-Casazza presented a kaleidoscopic series of stage pictures, involving the most startling transitions from cavern to fairy garden, that, by reason of their very picturesqueness, were able to divert attention from the foolishness of the drama and to bring home the fact that the significance of the piece lies in the music alone. In the "Magic Flute" Mozart has indeed blazed the trail for the glories of the modern German music drama. Passages of the purest melody, severely simple, but invested with the finest fancy, abound throughout the drama, and, by reason of their perfect simplicity, show the slightest fault of voice as does no other music. But in Madame Homer, Madame Galski, Leo Slezak, Otto Goritz, Bella Alten, Ethel Parks, Albert Reiss, Herman Weil and Herbert Witherspoon, Mr. Gatti-Casazza supplied a cast which was equal to every task imposed upon it. Alfred Hertz maintained the high standard of the production by an excellent reading of the score.

Fine appreciation of the purpose and needs of the "popular" orchestra concert was evident in Leopold Stokowski's selection of a program for the popular concert of the Philadelphia Orchestra last Wednesday evening. Selecting the most melodious but refined music of the masters in their less ambitious moods, Mr. Stokowski presented a program that completely captivated the good sized audience which attended the concert. Special features of exceptional merit were to be found in the work of Pasquale Tallarico, a New York pianist, and Daniel Maquarre, flutist. Mr. Tallarico, though not yet twenty-one years of age, shows a technic that is sound and assured and temperamental gifts of no mean character. He was heard in Weber's "Concertstück," Tschaikowsky's "Casse Noisette" ballet suite, two Hungarian ballet dances by Brahms, the ballet music from "Giacinta" and the "Overture di Ballo" were other numbers on the program. Mr. Maquarre was heard in Saint-Saëns' "Adagio et Variation," Reinecke's "Lento" and a "Presto" by Enesco, the new Roumanian composer, whose symphony is soon to be given here by Mr. Stokowski.

Accomplishing a feat which few of the world's greatest artists have achieved unaided, Mischa Elman, appearing here in recital on Tuesday afternoon, attracted a capacity audience to the Academy of Music. From parquet to gallery the Academy was filled with an assemblage which manifested the greatest pleasure in the supple bowing and the facile art of the young virtuoso as he played the program which follows:

Sonata, F major Beethoven
Concerto, F sharp minor Ernst
Sonata, D major Handel
Nocturne, op. 37, No. 3 Chopin-Wilhelmj
Walzer Hummel-Burmester

Love Song Sammartini-Elman
Hungarian dance, No. 7 Brahms-Joachim
I Paliti Paganini
Percy Kaba at the piano.

With the exception of the recital of Mischa Elman in the Academy of Music Tuesday afternoon, local music lovers found few things of real interest in the week's program beside the always welcome Tuesday evening performance of the New York Metropolitan Opera Company and the symphony and popular concerts of the Philadelphia Orchestra. Unusual interest has been manifested, however, in the announcement of recitals by Louis Persinger, in Witherspoon Hall, on Wednesday evening of next week (January 22), and John McCormack, in the Academy of Music, on Tuesday evening. Persinger is especially interesting to a number of Philadelphians because of the fact that Mrs. William K. Jewett, who made his European studies possible, is a sister of Mrs. C. Stuart Patterson, of this city. On the afternoon of Lincoln's Birthday (February 12) Efre Zimbalist will appear in recital at the Academy of Music. The joint song recital of John Braun, tenor, of this city, and Gertrude Rennyson, soprano, of the Boston Opera Company, on Thursday evening, is also anticipated with much pleasure by a large group of their friends and admirers in this city.

The concert of the Fortnightly Club, in the Academy of Music, last Tuesday evening, was an unqualified success. Henry Gordon Thunder led the chorus with unusual ease and precision through the following program: "The Sword of Ferrara," F. F. Bullard; "Longing Erik Meyer," Helmund; "Dreaming," H. R. Shelley; "The Song of the Camp," H. J. Stewart; "The Night Has a Thousand Eyes," Henry Gordon Thunder; "Katy Did," C. B. Hawley; "The Old Mill Wheel," W. H. Neidlinger; "The Maiden's Answer," A. V. Othegraven. The club was assisted by Nina Dimitrieff, soprano; Herman Sandby, violoncellist, and Clarence K. Bawden, accompanist.

On Wednesday afternoon the Eurydice Chorus gave, in Horticultural Hall, the first subscription concert of its twenty-seventh season. Although this was the first concert of the organization under the baton of Arthur D. Woodruff, the chorus numbers showed remarkable unity and control. Zaidee Townsend Stewart, Noah Wayne and Susanna Dercum assisted the chorus.

A large number of local organists attended the recital of Thomas Tertius Noble, organist of Yorkminster Cathedral, England, in the auditorium of the Central High School, last Thursday evening. Mr. Noble was the guest of the American Organ Players' Club, and this recital was his only appearance in Philadelphia.

The faculty of the Leefson-Hille Conservatory of Music will be heard in concert on January 22, in Griffith Hall.

The program to be rendered by the Kneisel Quartet at the second concert of its annual series, in Witherspoon Hall, on Thursday evening, January 30, includes selections from Haydn's quartet in D major, Richard Strauss' sonata in F major for piano and cello, and the Beethoven quartet in E minor, op. 59, No. 2. H. P. QUICKSALL.

Harriet Ware's Songs.

Harriet Ware and her songs are making their way into all parts of America. There is remarkable freshness of melody and harmony in them, and when the composer is at the piano, as was the case during recent weeks, the effect is enhanced. Two notices, from Washington, D. C., and Hartford, Conn., tell of the great success achieved by Miss Ware during December:

It would be difficult to describe the remarkable beauty and perfect adequacy of Harriet Ware's accompanying. The accompaniments to her songs are indeed, like Schumann's, an integral part of the song, and require the highest musicianship and poetic insight for their interpretation. One is tempted to speak of these songs as piano lyrics, with a thread of vocal color contrast. The subtle phrasing and delicate shading of Miss Ware's songs were brought out with great judgment and beauty of voice by John Barnes Wells.—Washington Herald, December 20, 1912.

The concert by Harriet Ware and John Barnes Wells was an evening of music in every sense of the word—an entrancing program. Miss Ware has an ease and style altogether natural and decidedly void of the studied stiffness that too often proclaims too much self. A delicate yet positive touch, a sympathetic care for the voice, and a finished technic are the attributes of this composer. Her singing compositions are sublime, simply because they may be repeated times without number, and still retain their delightful freshness. They are classical concert numbers.—Hartford Daily Times, December 3, 1912. (Advertisement.)

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Particular attention given to works of American composers and their products.

G. Schirmer, New York.

FOUR SONGS FOR MEDIUM VOICE. By John Alden Carpenter. The first of these songs, "Les Silhouettes," to words by Oscar Wilde, is written in the present unrestrained harmonic freedom which some of the older composers call musical anarchy. The accompaniment is a tonal picture of the general sentiment of the poem and the voice part is carefully adjusted to the phrases and accents of the words.

The second song, "Her Voice"—and the poem by Oscar Wilde—is of greater harmonic simplicity and has a running accompaniment with an oft recurring figure suggestive of the first line of the words, "The wild bee reels from bough to bough."

"To One Unknown," the third song, and written to words by Helen Dudley, has a melodious voice part, but with an accompanying harmonic that is very highly spiced with discord that will make it sound wrong to the unsophisticated ears of the average lover of songs. John Alden Carpenter, however, does not choose his harmonies to flatter the public, but to express his own convictions.

The fourth song, to words by Mildred Howells, is called "Fog Wraiths," and is appropriately solemn and mysterious. The consecutive minor ninths, cross relations, and passing discords against the sustained voice part all add to the general impression of restlessness and dole. The four songs belong to that very modern class of which Strauss' works are the greatest examples, but we do not imply that John Alden Carpenter has stolen any of the thunder of the great German Jupiter.

"SONGS OF EXPERIENCE." By Sidney Homer. "The Sick Rose," "Infant Sorrow."

The music of these two uncommon songs is exceedingly forceful, passionate and dramatic, but the words by William Blake, that mad English poet-painter, are among the monumental freaks of the literature of England. We can understand Sidney Homer writing excellent and original music, for he has done that sort of thing before. It passes our comprehension, however, that he should deliberately select such unsingable stuff and such unpoetical doggerel as the so called poems of Blake.

"SONGS OF THE OLD SOUTH." By Sidney Homer.

The effect of Howard Weeden's lyrics seems to have quieted the stormy muse of the composer of the "Songs of Experience," for in these two songs, "Way Down South" and "The Song of the Watcher," Sidney Homer has put some very attractive music, which is not only vocally satisfying, but supported with a simple and natural accompaniment which is equally agreeable to listener and player. We heartily recommend these songs of the South.

"THE HUNT." Duet for high and medium voice. Words by Sir Walter Scott, music by Bruno Huhn.

This brilliant and lively duet has many suggestions of the hunting horn and the kind of passages that hunting horns are supposed to play. Every note of the duet is spontaneous and convincing, and the work reaches a fine climax near the end. Bruno Huhn's harmony is simplicity itself. The composer evidently had the good judgment to omit far fetched or even strikingly new harmonies in music intended to accompany words that are energetic and picturesque, but not sentimental.

FIVE SONGS. Two to words by Frederick H. Martens, three to words by William Bishop Gates. Music by Will C. Marfarlane.

"Ye Hills o' the Hiellands" has a good deal of the Scottish character in the music, and "Cloister Roses" is a beautiful little lyric. The imitative passages between the voice and the accompaniment add no little to the interest. "Condescend" is very dainty, and "The Lover's Shallop" has the spirit of a Venetian popular air with a delicate and appropriate accompaniment. "Petals I'd Press" is full of fine feeling and contains some excellent work in the part-writing of the accompaniment. All five of these songs are

practical songs which can be sung and heard with pleasure, and in no way resemble the exaggerated experiments in harmonic license which characterize so many of the paper songs that get printed but not performed.

SELECTED SONGS FOR A MEDIUM VOICE: "The Daisy," "At Night," "The Fir Tree," "In March," "The Water Lily," "An Old Melody," "Love Seemeth Terrible," "The Robin's Lullaby," "Nights of Music," "After the Revel," "Those Eyes of Thine," "Song of Hope," "Russian Lover's Song," "When Evening Shades." By Adolph H. Foerster.

These songs have been published at various times during the composer's long career before the public. This present collection is a selection of those that have found most favor in the eyes, or rather the ears, of the public. It is interesting to note that the earliest song in the collection, "The Daisy," published twenty-three years ago, is as perfect an art work as the most recent composition in the album, which shows that Adolph M. Foerster was a properly trained and thoroughly equipped musician before he sent his works before the public, and was not—as some of the "popular" song writers were and are—mere caterers to the uncouth tastes of the uncultured.

THE DEVELOPMENT OF OPERA, from the madrigal comedy to Gluck, a practical and entertaining demonstration of musical history in the form of a continuous and diversified concert program, edited for the Schola Cantorum of New York by Kurt Schindler.

The volume contains excerpts from forgotten or nearly forgotten operas by Adriane Bauchieri, Christopher W. von Gluck, Jean-Baptiste Lully, Claudio Monteverde, André Danican Philidor, Henry Purcell, Jean-Philippe Rameau, Jean Jacques Rousseau, Alessandro Striggio and Orazio Vecchi.

The volume makes a handy and well edited selection of interesting works conveniently bound together for the use of choral societies.

Kurt Schindler has rewritten and edited the accompaniments with musical judgment and discretion without intruding himself and modern patches on the "quaint and curious volumes of forgotten lore." We heard all these excerpts performed at a recent concert by the MacDowell Chorus and can therefore speak with considerable confidence on the effectiveness of these arrangements. The value of this work to choral societies throughout the country would be enormously enhanced if an English translation took the place of the old Italian and French texts. However desirable and artistic it may be to sing these compositions with the words for which the music was written, yet it is undeniable that the barbarous attempts at Italian and French which the average chorister must make are far more inartistic and unsatisfactory than the English pronunciation of a respectable translation would be. It is purely a commercial question now, and one for the publishers to decide—whether the cost of a translation and republication of the work would be covered by sufficiently increased sales.

Welsh-Sutor Management Announcement.

Mary Woodfield Fox, pianist; Helen Buchanan, soprano; Florence Price Beeson, contralto, and Mary Calef Martin, accompanist, were the artists appearing at a musicale given by Mrs. Thomas H. Fenton and Mrs. Samuel Shaw Burgin on Thursday evening, January 9, at the Orpheus Club, Philadelphia. The program, which follows, was greatly enjoyed by the large audience:

Piano solo—Sonata, F sharp major.....Beethoven
Soprano soli—
An Open Secret.....Woodman
Bon Jour, Suzon.....Thome
Contralto solo, Voce di Donna (La Gioconda).....Ponchielli
Piano soli—
Etude, E major.....Chopin
Nocturne, C sharp minor.....Chopin
Etude, C minor.....Chopin
Soprano solo, Gai Papillon.....Amie Andros Hawley
Piano solo, Ballade.....Brahms
Contralto soli—
O Let Night Speak of Me.....G. W. Chadwick
Spring.....Eugen Hildach
With a Water Lily.....Edvard Grieg
Candle Lightin' Time.....S. Coleridge-Taylor
Soprano soli—
At Dawning.....Cadman
The Little Grey Dove.....Victor Saar
Birthday.....Woodman
Piano soli—
St. François d'Assise. La prédication aux oiseaux.....Liszt
St. François de Paule marchant sur les flots.....Liszt

Oberlin Conservatory of Music.

January Charles W. Morrison, director of the Oberlin Conservatory of Music, has announced the following artist recitals for the winter term: Tuesday, January 14, Josef Lhevinne, the Russian pianist; Monday, February 10, Elena Gerhardt, the famous German lieder singer; Wednesday, March 19, the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor. At the symphony concert Adriano Ariani, the Italian pianist, will play a concerto.

Spalding Plays Own Compositions in Holland.

As readers of THE MUSICAL COURIER have learned, Albert Spalding made an extraordinary tour of Holland during the month of December, 1912, assisted by Coenraad V. Bos, now in this country as Julia Culp's accompanist. The Spalding tour, which was to have included sixteen concerts, was finally extended to twenty-one. The tournee ended Christmas week, and then Mr. Spalding hastened to his European home in Florence, Italy, for a two weeks' vacation before beginning his tour of Germany and Russia the third week in January.

At The Hague, in Rotterdam and Amsterdam, Spalding played the romance which he presented at his New York concert last October. He also played his "Musical Periods," Nos. 1 and 2; a Siciliano, a prelude and scherzo, and his arrangement of Paganini's twenty-fourth caprice. The Dutch critics wrote lengthy reviews on the Spalding concerts, and as the notices already published in THE MUSICAL COURIER show, the American violinist was highly praised. The reviews in the papers of Rotterdam, Amsterdam and The Hague were especially cordial. The Spalding programs were deemed models of their kind, for they consisted of an even number of classics and modern compositions. Spalding's own charming pieces were liked by the Dutch critics and audiences.

Spalding played three times at The Hague, three times in Amsterdam, twice in Rotterdam, twice in Deventer, twice in Groningen, twice in Leiden, and one concert each in Hilversum, Zwolle, Utrecht, Nymegen, Arnhem and Leeuwarden. In many of these concerts the houses were sold out days before the violinist played. He was immediately reengaged for concerts later in the winter, or the

spring, if he can plan his other bookings so as to return to Holland.

One of the most enjoyable of the Spalding programs played on this tournee of the Netherlands was opened with the Corelli sonata in D and was followed by the Bach chaconne for violin alone. For the second group, Spalding played Ernest Chausson's "Poem," Debussy's second arabesque, a nocturne by Reynaldo Hahn and the Saint-Saëns rondo capriccioso. The third group was made up of four Spalding compositions—romance, "Musical Period," No. 1, Siciliano and transcription of Paganini's twenty-fourth caprice. In the fourth group, Spalding played "Gartenmelodie," by Schumann; "L'Abeille," by Schubert, and "Zapateado," by Sarasate.

Another Spalding program admired by the Dutch consisted of the Handel sonata in A and the Mozart rondo in G, as the first group; Max Reger's sonata for violin alone formed another section; then came Kreisler's transcription of the Couperin chanson, Louis XIV, and "Pavane"; the César Franck andantino, "Quietoso"; the Brahms Hungarian dances, Nos. 15 and 21, arranged by Joachim, and lastly, as the fourth group, Spalding rendered the Tchaikowsky "Serenade Melancolique"; César Cui's "Orientale," and the Wieniawski polonaise in A.

A third Spalding program played in Holland consisted of the Brahms sonata in A for violin and piano; the adagio and fugue from Bach's G minor sonata; Brahms Hungarian dances, Nos. 3, 5, 7, 9, 14 and 20, arranged by Joachim, and the Schubert fantasie in C major, op. 159, for violin and piano.

Next week, THE MUSICAL COURIER will publish The Hague criticisms on the Spalding tour.

AMATO TO SING AT VERDI'S BIRTHPLACE.

In this year of the Verdi-Wagner centennial there will be many special performances to commemorate the hundredth anniversary of these two geniuses of the nineteenth century. Wagner was born in Leipzig, May 22, 1813; Verdi was born at Roncole, near Busseto, Italy, October 9, 1813. In the Verdi festival to be held in Busseto next September, Pasquale Amato, the adored baritone of the Metropolitan Opera Company, will sing the title role in Verdi's "Falstaff"; Toscanini is to conduct the performance.

Amato has refused an engagement of five performances at Pauville, France, for next August, and he was also obliged to decline another urgent offer of five engagements at Prague, Bohemia, for the month of May. Thus, from all sections of the world where they have music come demands for Amato; his tremendous triumphs in South America last summer were widely discussed in Europe.

St. Cecilia Club Sings for People's Symphony.

A benefit concert for the People's Symphony Club was given on Wednesday evening, January 15, at Aeolian Hall, New York, by the St. Cecilia Club, Victor Harris, conductor, and Edwin Swain, baritone, as the soloist. The members of the club interpreted charmingly a program of choral music, American composers being largely represented. Several of the numbers were especially composed for the singers of this organization, whose performances gave such pleasure to their hearers that repetitions were requested and given.

Edwin Swain's offering consisted of groups of songs in English, and his fine voice, combined with a splendid enunciation, won the hearty approval of the audience; his rendering of Spross' "Lorraine, Lorraine, Lorraine," was so excellent that he had to repeat it in response to persistent applause.

During the intermission, Franz X. Arens, director of the Symphony Society, made a short speech of thanks to Mr. Harris and to the members of the St. Cecilia Club for their assistance, and gave an outline of the aims of the organization in whose behalf the concert was given. He also spoke of his efforts to interest the directors of the Metropolitan Opera House and the various concert organizations in his scheme to admit music students to the Opera House and concerts at reduced rates, or free of charge, so that they might become acquainted with the works of the best composers. Mr. Arens announced that a concert for students and wage earners would be given by the Russian Symphony Orchestra on Saturday evening at Carnegie Hall, with Tina Lerner, the pianist, and Madame Gerville-Reache, the well known contralto, as soloists.

The complete program follows:

Beauteous Morn	Edward German
Stabat Mater (unaccompanied)	G. W. Chadwick
Destiny (composed for the St. Cecilia Club)	Bruno Huhn
The Spanish Gypsy Girl	Edward Lassen
Minnelied	Brahms

Frühlingsnacht	Schumann
Pilgrim's Song	Tchaikowsky
.....	Edwin Swain

When the Land Was White With Moonlight	Ethelbert Nevin
Nightingale's Song	Ethelbert Nevin
You Ask Me For a Song (unaccompanied)	Henry K. Hadley
Persian Song	Anton Rubinstein
Fair Daffodils	H. Clough-Leigher
(Composed for St. Cecilia Club.)	

The Doll's Wedding Song	Georg Henschel
(Composed for St. Cecilia Club.)	

I Am Thy Harp	Woodman
The Half Ring Moon	Harris
Lorraine, Lorraine, Lorraine	Spross
.....	Edwin Swain

Two North American Indian songs	Cadman-Harris
From the Land of the Sky Blue Water.	
The Moon Drops Low.	
(Composed for the St. Cecilia Club.)	

All the accompaniments were admirably played by Gilbert Spross.

N. Y. S. M. T. A. Convention.

Walter L. Gobert, president of the New York State Music Teachers' Association, has appointed Franklin Lawson, Alfred Hallam and Frederick Schlieder as program committee of the New York State Music Teachers' Association for the current year. Dr. Lawson is chairman.

The next convention of the New York State Music Teachers' Association will be held at the Skidmore School of Arts, Saratoga Springs, N. Y., on June 10, 11 and 12, 1913.

As musical director of the People's Institute, Mr. Bogert announces the following schedule of artists for December and January:

December 1.—Mrs. J. Bertram-Fox, soprano.
December 8.—Maurice Kaufman, violin.
December 15.—Leon Renny, baritone.
December 22.—Leo Erdody, violin, and Ann Lockwood, piano, giving two sonatas by Brahms.
December 29.—Edith Baxter Harper, soprano.
January 5.—Bohemian Trio: Miss Vojacek, piano; Alois Trnka, violin; Bedrick Vaska, cello; giving Bohemian music.
January 12.—Concert by Madame Longari, soprano; Salvatore Giordano, tenor; Carolyn Beebe, piano; assisted by Fernando Tanara and Mrs. J. Harrison Irvine, accompanists.
January 19.—Frederic Martin, basso.
January 26.—Albert Quesnel, tenor.

At the MacDowell Club, where Mr. Bogert is chairman of the program committee, the Bohemian Trio will give a program of Bohemian music on January 21, and Bessie Hyams will give, on February 4, an explanatory recital of "Conchita," illustrated by voice and piano.

W-M Concert Series.

The following artists have and will appear at the W-M Concert Series to be given during the season 1912-1913, at the Willis Wood Theater, Kansas City, Mo., under the direction of Irene Mitchell: Alma Gluck, Eugen Ysaye, Adeline Genée, Leopold Godowsky, Riccardo Martin, Madame Schumann-Heink, Alice Nielsen, Kitty Cheatham, John McCormack, Mischa Elman, Marcella Sembrich and one other world renowned artist to be announced later.

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Some Press Opinions:—

Becker's concerto is unquestionably above the average. The composer has a splendid technic and much temperament. —New York Evening Telegram.

He gave an excellent performance of the Waldstein sonata. There was poetic feeling in this and the other numbers. —New York Times.

A more complete apprehension of the composer's content of the Waldstein sonata has not been heard here for many a moon. —Boston Transcript.

Mr. Becker is a great technician and a thinking artist. —National Zeitung of Berlin.

A virtuoso equal to the highest demand. —Neueste Nachrichten, Munich.

Deep feeling pianists like Mr. Becker are rare. —Dresden Journal.

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CHICAGO

CHICAGO, Ill., January 19, 1913.

The fourteenth pair of concerts of the present season by the Theodore Thomas Orchestra on Friday afternoon, January 17, and Saturday evening, January 18, brought forth Ernest Schelling, pianist, as soloist. The program in its entirety follows:

Symphonic Prologue, Mary Magdalene, op. 44.....Kau
Symphony No. 9, D minor (Unfinished).....Bruckner
(In memory of Bernhard Ziehn,
January 20, 1845-September 8, 1912.)

Concerto for piano, No. 2, A major.....Liszt
Overture to Benvenuto Cellini, op. 23.....Berlioz

Mr. Schelling's playing of the Liszt concerto was truly masterful as to interpretation and technical performance. Scarcely has a Friday afternoon audience showed such appreciation for a soloist as was witnessed on this occasion. The audience clamored for an encore, which was given in the form of a novelty from the pen of the soloist. The triumph of the splendidly virile and sympathetic artist was richly deserved.

Louise St. John Westervelt, soprano, announces a concert to be given next Tuesday evening, January 21, by the Harmonie Chorus of Davenport. Miss Westervelt will direct the chorus. At the music festival to be given next May the Theodore Thomas Orchestra will appear under Conductor Stock, and at that time, as last year, Miss Westervelt will also direct the orchestra and chorus. During the past fall Miss Westervelt has been kept busy teaching and appearing in concert, oratorio and recital. On February 4 she will give a recital in Davenport; February 13 she will sing before the Wilmette Woman's Club of Wilmette, Ill., and on February 15 she has been engaged to furnish the program before the Political Equality League

of Chicago. Miss Westervelt's many engagements attest her popularity and her return dates speak well for her work.

Birdice Blye is filling engagements in the East before universities and musical clubs. She gave a recital at Philippi, W. Va., January 18, and this week will give a recital before the Marcato Musical Club in Clarksburg, W. Va., January 23; at Parkersburg, W. Va., January 24, and at Bucknell University, Lewisburg, Pa., January 27. Madame Blye won such a success at her recital before the State Normal College at Fairmont, W. Va., that this week she was a specially invited guest for the New York Symphony Orchestra festival given at the college, January 21.

Georgia Kober, pianist, left the city Sunday, January 12, on a recital tour in Florida, Mississippi and Tennessee. She plays in Tampa, Fla., January 15; Jackson, Miss., January 21, and Memphis, Tenn., January 23.

Herman Devries and Glenn Dillard Gunn will present their artist pupils with the Theodore Thomas Orchestra (Mr. Dunn conducting), at the Studebaker Theater, Thursday afternoon, January 30. The concert will be given as a benefit to Kenneth Heun. The program follows:

Overture, Magic Flute.....Mozart
Aria, Der Freischütz, Leise Leise.....Weber
Mary Ann Kaufmann.

Concerto in G major (first movement).....Beethoven
(Cadenza by Reinecke.)
Belle Tannenbaum.

Träume.....Wagner
Air, L'Enfant prodigue.....Debussy
Ethel Rust.

Scherzo and finale, from G minor concerto.....Saint-Saëns
Helen Desmond.

Aria, Rigoletto, La Donna è Mobile.....Verdi
Ralph Errolle.

Aria, La Traviata.....Verdi
Ella O'Neil Corrigan.

Concerto in E flat.....Liszt
Sarah Suttle.

Aria, Aida, Ritorno Vincitor.....Verdi
Hazel Eden Mudge.

Ave Maria.....Bach-Gounod
Chorus of forty soprano voices,
Mr. Devries conducting.

The chorus, students of Mr. and Mrs. Herman Devries, includes the following sopranos: Mrs. Bartholdy Daum, Mrs. George Hixon, Hazel Eden Mudge, Mrs. H. F. Spengler, Ella O'Neil Corrigan, Charlotte Rubel, Lina Owsley Bartlett, Mrs. Einsfeller, Mrs. Blessing-Martin, Mrs. Nonnast, Anna Dowdall, Mary Ann Kaufmann, Lelle Goodall, Ethel Rust, Ethel Doud, Genevieve Scully, Ruth Coffin, Nathalie Gilmartin, Lottie Smith, Lucille Strauss, Mary Johnston, Beatrice Hartmann, Miss Klee, Miss Lederer, Miss Gates, Miss Lorraine, Miss Pratt, Harriet Stuart, Miss Samuelson, Anita Chapman, Miss Ginsburg, Ruth Beck, Edna Williams, Frieda Mayer, Ninette Marchand, Mabel Roe, Miss Jaspersen, Miss Baernstein, Miss Brunswick, Miss Thomas.

The Commonwealth Edison Orchestra gave a concert at Orchestra Hall last Thursday evening, January 16, before a large and enthusiastic audience. The orchestra is made up solely of employees of the company and is ably directed by Morgan L. Eastman. Sibyl Sammis MacDermid soprano, was the soloist, and sang especially well her selections, which were Tosti's "Good Bye" and a group of songs from the pen of James G. MacDermid, the Chicago composer and husband of the soloist.

Mary Ann Kaufmann, soprano and professional pupil of Herman Devries, has been engaged as soloist with the Minneapolis Orchestra for the concerts to be given in Madison on January 20, Oshkosh on January 21, and Be-

loit, Wis., on January 22. Miss Kaufmann will be the soloist with the Clinton Choral Society on February 4.

It was rumored on Michigan avenue that Harrison M. Wild had resigned as conductor of the Apollo Musical Club. Rumors in Chicago often start on Michigan avenue, but blow out with the lake breeze, and, needless to say, there is no foundation in the report. Carl D. Kinsey denied it absolutely to the writer.

Jane Osborn-Hannah, soprano of the Chicago-Philadelphia Opera Company, will give a song recital at the First Methodist Episcopal Church of Oak Park on Thursday evening, January 23. Many prominent residents of Oak Park and River Forest will act as patrons and patronesses. Ruth Simmons will be the accompanist. The recital is under the auspices of the Ashbury Bible Class.

A studio recital was given by Mr. and Mrs. Frederik Frederiksen at 426 Fine Arts Building, Saturday evening, January 11. The program was made up as follows: Violin numbers—"Meditation," from "Thais," Ralph Feinberg; "Aria and Dance Bretonne," by Sauret, Elmer Berger; romance, by Svendsen, Master Harry Podowsky. The piano numbers were: Melodie by Rubinstein, humoresque by Dvorák, Alice White; rondo by Beethoven, Isidor Feinberg; sonata by Mozart; Irma Quirk; "Album Leaf" by Grieg and "Grillen" by Schumann, Thelma Frederiksen; allegro by Kirmberger, Daisy Perfect. Pearl Hinkle, one of Mr. Frederiksen's violin pupils, who lately won the violin prize offered by the Streater Opera Club, has gone with a concert party for a month's trip to California, after which she will resume her lessons with Mr. Frederiksen.

The American Conservatory Students' Orchestra, Herbert Butler, conductor, will give a concert Tuesday evening, February 4, at Kimball Hall.

Hanna Butler, the beautiful and popular soprano, sang with great success at one of the series of musicales given in Indianapolis. The press clippings at hand show that Mrs. Butler won as great a success in Indianapolis as she always does in Chicago. Next Wednesday afternoon, January 22, she is to present an English program before the Drama Circle at the Hotel La Salle. Julia Claussen and Madame Osborn-Hannah, of the Chicago Grand Opera Company, will be guests of honor at the affair. Speaking of Mrs. Butler, it may be of interest to say that Charles Hutzler, basso, and one of her pupils, has been engaged as soloist at the First Methodist Church of Englewood. Another one of her pupils, Arthur Nesbit, tenor, is appearing with great success on tour with the Dunbar Quartet.

Sunday afternoon, January 26, at the Auditorium Theater, the Apollo Musical Club of 300 singers will give a Wagner anniversary concert under the management of the Chicago Grand Opera Company. The soloists will be Julia Claussen, contralto; Margaret Keyes, contralto; Jane Osborn-Hannah, soprano; Helen Stanley, soprano; Aurele Bourris, baritone; George Hamlin, tenor; Henri Scott, basso; Kurt Schoenert, tenor, and Clarence Whitehill, baritone. The entire opera orchestra will furnish the accompaniments and play orchestral numbers. Cleofonte Campanini and Arnold Winternitz will be the conductors.

Harriet Ware, the gifted American composer, and John Barnes Wells, the New York tenor, will give a joint recital at the Fine Arts Theater, Monday evening, February 3. The program will include many of Miss Ware's most interesting songs.

A complimentary concert will be given by the Vilim American Violin School, assisted by Hazel Smith, pianist, and pupils of the Academy of Our Lady, Monday evening, January 20, at Kimball Hall. One of the most interesting numbers on the program will be the Glinka "Capriccio Brillante" for string orchestra, two pianos (8 hands) and organ.

A recital was given at Kimball Hall, Saturday afternoon, January 18, by the advanced piano pupils of Earl Blair, voice pupils of John T. Read and Jennie Johnson, and violin pupils of Charles La Berge, under the auspices of the American Conservatory.

Attilio Parelli's "Lovers' Quarrel" will have its first performance in Chicago on Friday evening, January 24, this being outside of the subscription. Giorgini, Alice Zepilli, Mario Sammarco and Louise Berat will have the principal roles. Mr. Parelli is at the present time busy on a new opera called "Fanfulla." The opera will be in three acts and four scenes and will be presented at La Scala, Milan, at the end of 1913. It may be produced in Chicago by the Chicago-Philadelphia Grand Opera Company in 1914.

Last Saturday afternoon Grace Eidam, pupil of Clarence Eidam, was heard in a concert under the auspices of the

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Cosmopolitan School of Music, where Mr. Eidam is one of the piano instructors. Miss Eidam played the d'Albert gavotte. Mrs. H. M. Snow played the Liszt etude in D flat.

This office has received from Colorado Springs a postal card written by Theodora Sturkow Ryder, pianist, reading as follows: "Greetings from Colorado Springs. Gave fine concert last night in New Burns Theater, Carolina White and myself." In Denver, Madame White, soprano, and Mrs. Ryder, pianist, appeared at the Coliseum before a huge audience. The concert was under the management of the Redpath Bureau, under whose direction the tour has been completely booked.

Ernest Schelling, the noted American pianist, who appeared as soloist with the Theodore Thomas Orchestra last week, will give a recital at the Studebaker Theater, Sunday afternoon, February 2, under the direction of F. Wight Neumann.

The third and last of a series of opera musicales by Anne Shaw Faulkner, lecturer, and Marx E. Oberndorfer, pianist, took place last Friday morning, January 17, in the Opera Club rooms of the Auditorium Theater. The lecture was on "Kuhreigen" which was to have been presented at the Auditorium this month, but will have its premiere next month only in Philadelphia. The lecture was probably the best of the series, and certainly the opera will prove the most interesting of the novelties produced by the Chicago Grand Opera Company this season. Miss Faulkner's and Mr. Oberndorfer's lectures have proved so beneficial to the Chicago Grand Opera Company that it has been decided to send those two artists in advance of the company to lecture on operas to be given on tour by this organization. Miss Faulkner and Mr. Oberndorfer leave next Monday for California, where they will present in each place to be visited by the company their opera musicales, which, no doubt, will be received with the same success that was manifested here last Friday morning.

Clarence Loomis, pianist, and John T. Read, basso, will give a recital in Kimball Hall, Saturday afternoon, January 25, under the auspices of the American Conservatory.

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The Hotel Schenley is pronounced one of the most luxurious hostelrys west of New York City. It is situated in four acres of private park and surrounded by ten of the leading institutions of Pittsburgh, including the Carnegie Institute of Technology, the Carnegie Museum and Library, the University of Pittsburgh, Soldiers' Memorial Hall, Eighteenth Regiment Armory, Pittsburgh Athletic Association, University Club, Duquesne Garden, Twentieth Century Club and Forbes Field—Pittsburgh's million dollar baseball park.

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This hotel, situated as it is at the entrance of Schenley Park, is wholly free from smoke and removed from the noise and bustle of the heart of the city. It is only fifteen minutes' trolley ride from the Union Station and ten minutes from East Liberty Station.

The Schenley Hotel is much appreciated by musicians and professional people, as the quiet and harmonious surroundings make their direct appeal to artists. It is indeed a boon for a musician to find this haven of refuge and peace, especially after a tiresome railroad journey.

Peavey Piano Recital Program.

N. Valentine Peavey, the pianist, is to give a recital at the Berkeley Theater, Tuesday evening, January 28. Mr. Peavey will play the following program:

Allegro (Sonata in C minor, op. 11, new, first time)	.....Schmidt
Le Gibet (The Gibbet)	.....Ravel
Reflet dans l'eau (Reflections in the water)	.....Debussy
Menuet	.....Debussy
Sonata, op. 7, E minor	.....Grieg
Scherzo, op. 31	.....Chopin
Prelude, C minor	.....Chopin
Etude, E flat	.....Chopin
Berceuse, op. 57	.....Chopin
Bolero, op. 18	.....Chopin
Vive le Mexique (by request)	.....Serrano
Walderauschen (Forest Murmurs)	.....Liszt
La Campanella	.....Liszt
Rigoletto (by request)	.....Verdi-Liszt
Rhapsodie, No. 12	.....Liszt

NORDICA	Mme. LILLIAN NORDICA
ALDA	Assisted by WILLIAM MORSE HUMMEL, Violinist ROMATRE SIMMONS, Pianist
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BISPHAM	PRIMA DONNA SOPRANO Metropolitan Opera Co. ANDRE BENOIST, Pianist
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Maximilian Pilzer, Violinist.

Having experimented for several years with concertmasters, the Russian Symphony Orchestra, of New York, has reengaged Maximilian Pilzer for that important position. Mr. Pilzer has been a familiar figure as leader of the first violins in several New York orchestral organizations, and at present is also the concertmaster of the People's Symphony. Good orchestral players are usually indifferent soloists, and many fine soloists are but mediocre



MAXIMILIAN PILZER.

ensemblists. This is occasioned through the soloist devoting himself to the exploitation of individual display, while the orchestral player's aim is to fit into a composite. The combination of a good soloist and a good ensemble player is rare. It is not every violinist who can step from his orchestral chair and play a concerto in an agreeable and acceptable manner. It is even more rare when that violinist can give a recital with the assistance only of a piano accompaniment.

Maximilian Pilzer in the few years he has labored in New York has won distinction in all three of these departments of art. As a concertmaster his work has been of a very high order and he possesses that faculty of making the string body a vital thing. It has often been remarked that, with Mr. Pilzer in charge of the strings, the highest grade of excellence is always forthcoming. He is a sound musician and an assiduous student. He personally marks the bowing, the fingering and the phrasing of the works to be performed, so that the listener is impressed with the unanimity and suavity of the string section, especially of the first violins.

He has been heard as soloist at a number of orchestral concerts in which his playing was worthy of the highest commendation and in which no trace was evident of that academic playing which so often is observed in orchestral players. His repertory embraces the standard concertos, and he has done a splendid work in introducing novelties. Last year he played the Severn and Conus concertos with remarkable success. He will play the Bruch G minor concerto with the People's Symphony Orchestra in Carnegie Hall on March 23. His annual recital in New York is one of the violin events of the season. This year it

will occur on Tuesday, February 25, which will be in the nature of a birthday recital, inasmuch as he celebrates his twenty-third birthday on the following day. For his program he has selected the Saint-Saëns B minor concerto, "Sarabande and Double" (Bach-Schumann), "Bohemian Dance" (Randelger), "Plaintes Arabes" (Hubay), "Hungarian Dance, No. 2" (Brahms-Joachim), "Faust Fantasy" (Wieniawski), "Liebeslied and Mazurka Caprice" (Pilzer), "Introduction and Jota" (Sarasate).

Mr. Pilzer has been following the artistic muse from childhood. After four years and a half of study in Germany, a part of which was under the guidance of Joachim, he went to London, and at the age of fourteen secured an engagement as one of the first violins in the Queen's Hall Orchestra under Sir Henry J. Wood, and in order not to appear out of place he was compelled for the first time in his life to don long trousers. Not content with devoting himself entirely to orchestral work he strove diligently to perfect himself as a soloist. He also found time for composition and piano. After coming to America his talents developed in several other directions, notably in that of a conductor, and those who listened to his splendid work last summer as assistant conductor of the Volpe Symphony Orchestra, at the Astor roof garden concerts, were warm in their praise of his ability. Regarding his compositions he is most modest. Those, however, who have seen them or who have heard them commend them highly.

The chief reason why Mr. Pilzer is able to accomplish so much is because he is ever busy with his art and devotes his entire time to it. That he is certain to win a high position ere long among living violinists seems assured, because he possesses all the requisites. He has talent and ability, temperament and musicianship. His technic is large and his insight into compositions both deep and scholarly. He plays with a large, warm tone, and creates the impression that his one aim is to present his art in a true light and to make the contents of the works performed musically intelligible to his hearers and to present the art of violin playing in all its beauty. His modesty and charm of manner, his quiet, unassuming attitude and his high ideals are of valuable assistance to him in the furtherance of his vocation. He has a number of engagements booked for the balance of the season, and it is highly probable that he will be heard more extensively next year. A violinist of Mr. Pilzer's accomplishments should be heard far and wide, and although New Yorkers are proud of him, nevertheless, an artist of his attainments must eventually seek new fields to conquer.

A German Critic's Opinion of Julia Culp.

Last week THE MUSICAL COURIER published criticisms from the New York daily papers on the American debut of Julia Culp, the Dutch lieder singer. One notice, from the New York Staats-Zeitung, omitted from the previous budget of reviews, is herewith reproduced:

Julia Culp, the Dutch lieder singer, whom Germany likes to claim as its own, made her American debut at Carnegie Hall on Saturday, January 11, and offered an interesting program, including some of the most popular gems of the masters of German song: Schubert, Schuman and Brahms.

Her singing fully justified the reputation she established in Europe as the greatest living exponent of German lieder, so far as the beauty of her voice and her technic are concerned, for her art is well nigh perfect. Her voice, which is wonderfully smooth and fresh, should be described as a deep mezzo soprano rather than a contralto, and her control over it is so admirable that her hearers have the feeling that nothing will ever go wrong when she sings. She is past mistress in the art of breath control, her intonation is faultless and her tone production infallible, her legato and mezzo voice are absolutely wonderful, and her enunciation of the text so clear that it should serve as a model for many German singers. Added to this the unfailing artistic intelligence which controls her marvelous organ helps her to achieve the best results. Miss Culp sang to an audience that packed the hall and applauded enthusiastically every one of her numbers; she was recalled times out of number and had to repeat many of her songs. Conrad V. Bos played the accompaniments most artistically.—(Translation) New York Staats-Zeitung, January 11, 1913. (Advertisement.)

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Léon Laffitte in Boston and Montreal.

Léon Laffitte, the French tenor, is winning fine success this season with the Boston and Montreal Grand Opera Companies, as may readily be observed from the following laudatory press opinions from those cities:

"FAUST."

One of the finest performances given by the Montreal Opera Company this season was that of "Faust," sung last night, with Léon Laffitte as Faust. It was a performance as pleasing to the eye as to the ear, which is saying much. Laffitte sang splendidly and scored no less a success in his interpretation of the grave and elderly student restored to youth.—Montreal Daily Star.

The fair sized audience which attended His Majesty's Theater on Saturday evening to hear Léon Laffitte in a new role, that of Faust in the opera of the same name, expressed themselves enthusiastically and went away wondering why Laffitte had not been heard before in the role this season. "Faust" had been played several times before, but the role seemed to be the best that Laffitte has presented here, and one that seemed to fit him exactly.—Montreal La Gazette.

The role of Faust was sung by a robust tenor for the first time in years at the Opera on Saturday night. M. Laffitte evidently found his task a congenial one. He has not sung with greater fervor or more impassioned utterance since the season began, and acted more naturally and with more thought for minute detail than he has shown at any other time. M. Laffitte was in his best voice, which means that his high C at the end of the cavatina in the garden scene was produced with an assurance which could not have been surpassed and that every phrase was beautifully colored.—Montreal Daily Herald, December 30, 1912.

"CARMEN."

Nobody can say after last night that Léon Laffitte is not a fine actor as well as a superb vocalist. He played the part of Don Jose



LEON LAFFITTE.

in "Carmen" at His Majesty's Theater, and for the first time since his visit to Montreal his dramatic realization of the part reached the same standard of excellence that usually characterizes his singing. It was a new experience to find him losing the pose of the professional vocalist and forgetting himself in an intense realization of his part. But this is what he did last night, and the result was that he raised the whole performance above what threatened to be a mediocre one and made it a striking contribution to the memories of the season.

In the earlier passages with Micaela, reminiscent of the old home and the fond mother, there was a tenderness of sentiment and a lyric quality in his singing that reached at once to the hearts of his hearers. Later, the fight of his better self against the seductive allurements of Carmen and his final tragic surrender were wonderfully depicted. Thence to the end of his characterization was full of fire and passion, while to the clear, pure, ringing tones of his magnificent tenor voice was added a tragic note, a passionate coloring, that gave the last touches of realism to a vivid conception.—Montreal Daily Witness, January 8, 1913.

The surprise of the evening, however, was afforded by Mr. Laffitte, who has never yet exhibited such histrionic ability as he did last night. His singing of the part of Don Jose is naturally very fine, but he infused so much spirit and fire into his acting, and especially in the last act of the grim tragedy, that one felt as if confronted with powers hitherto unrevealed.—Montreal Daily Star, January 8, 1913.

"TOSCA."

Needless to say that Mr. Laffitte as Cavaradossi was entirely in his element from a singing point of view. Puccini's music affords him just the scope for the full exposition of his powers. He was in glorious voice last night and that is all that need be said. The infinite resources of his vocal ability are too well known to need lengthy comment.—Montreal Daily Star, November 11, 1912.

"AIDA."

The Montreal Opera Company opened their third season of grand opera in Montreal by presenting for the first time Verdi's "Aida."

Probably no opera produced within the last quarter of a century contains so much of what may be denominated sublime excellence as that of "Aida," which represents Verdi, the composer of the period, at the fullness of his power, the acme of his musical genius.

Chief interest in the performance seemed to center on M. Laffitte, the new tenor who comes from France, a singer of rare calibre. Radames in his hands was a most satisfying artistic performance and he will no doubt prove to be a great acquisition to the company. His voice is of beautiful round timbre and he handles it with much skill, as was evinced in his opening aria "Celeste Aida." The song coming as it does so early in the opera is a severe test for a singer, as he has had scarcely time to warm his voice up, but Mr. Laffitte was well equal to all demands and like Aida his best work was in the Nile scene, and Montrealers are fortunate to be able to hear artists of his gifts in opera.—Montreal Gazette, November 5, 1912.

It was well that the audience was early, for the new tenor, M. Laffitte, was on the stage at the very beginning and his most trying aria, "Celeste Aida," comes at the very outset of the opera. This he sang so tenderly, with such appreciation of all the values, that were it not contrary to all the canons of art, he would have been forced to sing it again. By his one song he established himself as a prime favorite with Montreal audiences; in fact, it is stated that at rehearsal the other day he so seized upon the heart strings of the players in the orchestra that they, most of them Italian, acclaimed him, a Frenchman, as greater than Caruso.—Montreal Daily Witness, November 5, 1912.

"TROVATORE."

The feature of the performance was the singing of Mr. Laffitte, who made his second appearance in Boston. Whereas on Wednesday night his style both in song and action savored overmuch of sentimentality, his singing last evening contained the true heroic note, which swelled to blood stirring proportions in the rousing "Di Quella Pira." Mr. Laffitte had an abundance of voice for this number, vibrant and ringing. His style had fine spirit and the high notes splendid brilliance.

This finale was the more praiseworthy for in the preceding romantic scene with Leonora he sang with round and luscious tone, with appropriate shading and in a poetic style of expressiveness and beauty. The Boston Opera House has not possessed so able a tenor.—Boston Globe, December 1, 1912.

"Il Trovatore" as presented at His Majesty's Theater last night by the Montreal Opera Company, was a particularly well balanced performance and was well received by a fair sized audience. Manrico was sung by Léon Laffitte. Laffitte was in fine voice and his singing was superb throughout. Dramatically, the troubadour was undoubtedly his finest portrayal since the opera season started. Especially noticeable were his solo, "Ah, Yes, Beloved," and the duet with Azucena in the prison, "Homeward Returning."—Montreal Gazette.

M. Laffitte sang the role of Manrico. He amply fulfilled the expectations of the audience. Full of temperament which colored his voice and gave it those warm and impassioned tones, so absolutely essential to the intensely dramatic music of Verdi, he gave a singularly distinctive interpretation of the role.

Rarely had the "Di Quella Pira" been sung with such an intensity of feeling, the upper tones of his voice rang out through the auditorium with wonderful clearness, and the color he always imparts to his tonal production was never exemplified to greater advantage.—Montreal Daily Star, November 15, 1912.

"BOHEME."

Mr. Laffitte, a tenor of French schooling, displays a voice of good range, ample power for lyric roles and considerable warmth of quality. His emission of tone for the most part is favorable; indeed, greatly to be preferred to the white and pallid voices of some of the singers of Mr. Laffitte's nationality.

In the watched for air to Mimi in the first act, Mr. Laffitte showed commendable qualities in his singing, which should make him a serviceable member of the company. It has not been customary to hear a tenor take the C with such confidence and volume. Continued applause rewarded him. The Rodolfo of last night palpably experienced nervousness, and a consideration of his vocal art may be deferred.—Boston Globe, November 27, 1912.

It was a pleasure to hear Mr. Laffitte again. He has an agreeable, manly voice and sings without tricks and mannerisms. Until Mr. Zenatello returned, Italian operas often fared poorly in the matter of tenors. The presence of Mr. Laffitte would have been a relief.—Boston Herald.

His voice is a pure lyric tenor of great beauty and power. It has warm brilliancy and clarity. By reason of these qualities, it carries. His diction is excellent. High notes have no terrors for him, nor does the auditor ever feel uncertain as to the outcome of a climax. His phrasing was musically. Especially so in the beautiful "Che gelida manina" in Act I. In his acting he was conscientious, consistent and effective.—Boston Daily Advertiser.

Another notable discovery of Mr. Russell's appeared in the person of Léon Laffitte, a French tenor, who last night made his American debut in the role of Rodolfo. His success was all the greater for the reason that his merit was not generally known here. But he has been applauded in Paris. His success lies in his voice, which is sweet and ringing and of ample power, rather than in his style, which is of the routine order. He sang his melodious songs earnestly, in the manner affected by most of the Italian tenors; and the audience was evidently glad to hear him. He is one of the best of the company's new acquisitions.—Boston Journal, November 27, 1912.

Mr. Laffitte's Rodolfo is surely one of his best roles. The music is beautifully sung and in the upper tones the voice rings manfully. Throughout the registers there is sensuous warmth, and Mr. Laffitte's singing had yesterday afternoon all requisite emotional appeal.—Boston Post. (Advertisement.)

Re-engaged for "The Deluge."

Abbie Keely, soprano; Suzanne Dercum, contralto; Philip Cook, tenor, and Henry Hotz, bass, who appeared as soloists at a performance of "The Deluge," by Saint-Saëns, in Philadelphia earlier in the season, were immediately re-engaged for a second performance of the work, to be given January 26.

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BUFFALO MUSIC.

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BUFFALO, N. Y., January 14, 1913.

The third in the series of concerts under the management of Mrs. Mai Davis Smith took place at Elmwood Music Hall last Tuesday evening with the Philharmonic Orchestra of New York, under the direction of Josef Stransky, as the attraction, assisted by Marie Rappold, soprano, of the Metropolitan Opera, as soloist. Although the weather was extremely disagreeable, there was a large and enthusiastic audience present, which greatly enjoyed the beautiful program and tried in vain to coax an encore. Madame Rappold's lovely voice and gracious manner captivated the audience.

The Gounod Choral Club, under the direction of William J. Sheehan, has engaged Mrs. William Hart Boughton, soprano, and Myrtle Young, pianist, as soloists for its first concert on Thursday evening, January 23. The programs of this enterprising club have always been interesting, and this one will, no doubt, be equally so.

The Ionian Musical Club gave its fourth recital at the home of Mrs. N. M. Gould in Lancaster avenue on Tuesday evening, January 14. The following composers were represented on the program: Decevee, Penn, Willeby, Coverly, Salter, Taggesell, Claassen, Adams, Ware, Slee, Wassall, Woodman, Rossini, Schutt, Parks, Cadman, Manney, Dell Spross, Bullard and Jakobowski.

One of the rare treats of a musical season is the visit of the famous Flonzaley Quartet. The Flonzaleys appeared here at the Twentieth Century Club last Thursday, under the joint auspices of the Chromatic Club and the Twentieth Century Club. A large audience was held entranced during an hour and a half of the most delightful chamber music. Strains of airy sweetness, rich harmonies, alluring rhythms and infinite tonal beauties followed one upon another, but without surfeit, so perfect was the unity.

C. E. Wittwer is the director of the recently formed chorus choir of the Lafayette Avenue Baptist Church, and H. G. Parker is the organist.

The Sheehan English Opera Company will come to the Star Theater the week of January 20, when it will present a number of popular operas. Mr. Sheehan became acquainted in Buffalo through his association with the Savage Opera Company, which had a run of ten weeks here during the Pan-American Exposition and following that made several annual visits.

At the last Saturday meeting of the Chromatic Club the following program was presented: Sonata for violoncello and piano (Rachmaninoff), Mrs. Millhouse and Miss Diehl; "Ich lieb eine Blume," "Um Mitternacht," "Verlass mich nicht," "Im Fruhling," "Mocht wissen, was sie schlagen?" (Franz), Mrs. Mesmer; prelude and fugue in A minor (Bach-Liszt), Lillian Hawley.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, will give a concert at Elmwood Music Hall on Tuesday evening, January 28. The annual visit of this great orchestra is always eagerly awaited. This will be the fourth concert in the series under the management of Mrs. Mai Davis Smith, to whom the credit is due for bringing here many of the greatest musical organizations and musicians of the time.

At the third meeting of the Opera Reading Club, under the direction of Mrs. Howard Hamilton Baker, Mrs. Baker read the request opera, "The Flying Dutchman," of Wagner, and illustrated it in detail. Julius Lange, director of the Orpheus, who was the soloist, interpreted Wagner and rendered the brilliant overture and all the noted motifs and descriptive introductions to acts and scenes. These meetings are interesting and instructive, both on account of the matter and the programs.

Announcement has been made of the singers who have been engaged as soloists for this season's concerts of the Clef Club, under the direction of Alfred Jury. At the first concert to be given on March 4, Nina Dimitrieff, the Russian soprano, will be the soloist, and on April 3, Florence Mulford, contralto, of the Metropolitan Opera, will be heard. The high standard of work which the Clef Club has always maintained, and the interesting character of its programs, have always made its concerts attractive and well patronized.

CORA JULIA TAYLOR.

A Bispham Bon Mot.

Fort Worth, Texas, is still laughing over the latest story of one of their citizens—a man who is always rather patronizing, and who regards his praise as something to be bestowed sparingly and appreciated in inverse ratio.

After the Bispham concert at Fort Worth, a return

engagement, as told elsewhere, was immediately arranged, and Mr. Bispham was brought back to the Texas city for a second concert two days after his first. The aforesaid Fort Worthite happened to see Bispham in the dining room the morning of his return, and walked over to where David was enjoying his breakfast.

"I wish you would give 'Drink To Me Only With Thine Eyes' on your program for tonight," said the Fort Worth citizen, importantly. "You know, Mr. Bispham, I liked your singing Thanksgiving. It was really rather good."

"Rather good," Bispham repeated; "why, man, it was splendid!"

Otto Urack Conducts Boston Symphony.

Otto Urack, assistant conductor and first cellist of the Boston Symphony Orchestra, who recently led this noted orchestra in Boston during the several weeks' illness of Dr. Karl Muck, again was called upon to conduct both in Washington, D. C., and Hartford, Conn., during the last Southern tour of the Boston Orchestra.

The Hartford program, played on January 14, included the E minor symphony, by Sibelius; "Siegfried Idyl," Wagner, and "Overture Euryanthe," Weber. Mr. Urack had no rehearsal for the difficult Sibelius symphony; but, nevertheless, he carried the performance through with such brilliancy and finish as to win even the coveted applause of his orchestral colleagues, who were delighted with the work of their gifted young assistant conductor.

The Washington Herald of January 8, 1913, had the following to say about Otto Urack and his conducting of the Boston Symphony Orchestra in that city on January 7:

The Boston Symphony Orchestra program, at the National Theater yesterday afternoon, was not one of pure lyric sweetness, but none the less the most interesting one could well imagine. Max Reger, Bach, Richard Strauss and Mozart were the composers.

To the surprise of the audience Mr. Muck did not appear, but Otto Urack took his place. Mr. Urack came over from Berlin this fall with Dr. Muck under contract as first cellist, instead of Mr.



OTTO URACK.

Schroeder, who had resigned. Mr. Urack formerly conducted an orchestra in Barmen, Germany, and gave up a five year contract in Berlin to come to America. Mr. Urack holds the position, in addition to first cellist, of assistant conductor to Dr. Muck, a quite new arrangement in this country. He has conducted several concerts in America this fall and he proved himself yesterday to be a careful and intelligent reader of the score. Especially in the Bach suite and the songs, the concerted playing with the flute and the accompaniment to the lieder was accomplished with sympathetic understanding.

Namara-Toye Sings with Russian Symphony.

For the second subscription concert of the season by the Russian Symphony Society, given on Thursday evening, January 16, at Aeolian Hall, New York, a program of Oriental and Russian music was offered and much enjoyed by a large audience. Rimsky-Korsakoff's beautiful symphonic suite, "Scheherazade," gave much pleasure, and Sibelius' "Valse Triste" was rendered with such good effect that it had to be repeated in response to persistent applause. Other numbers were a "Serenade," by Arensky, played for the first time, and an interesting "Hebrew Rhapsody" by Zolotarew.

Madame Namara-Toye was the soloist and won the hearty approval of her listeners for her charming rendering of Alabiéff's "Nightingale." Her beautiful voice was also heard to great advantage in a group of songs in English, Palmer's "Song of the Nile" arousing particular enthusiasm. It was delivered with much beauty of tone and exquisite feeling, and earned for the charming young artist so many recalls that she sang "Annie Laurie" as an encore, to her own accompaniment.



LÉON RAINS

The Most Famous of All Bassos

"His voice is pleasing in quality, and he sings with expressiveness."—*New York Times*, January 12, 1913.

"Mr. Rains has a voice of excellent quality, and his singing last evening showed intelligence and acquaintance with the technics of song interpretation."—*New York Sun*, January 12, 1913.

"His voice is a true basso, of wide range, a fine natural quality and good volume."—*New York Post*, January 13, 1913.

"Mr. Rains has a fine natural bass voice of ample power and resonance of tone, and he showed considerable interpretative ability in his Schubert and Brahms selections."—*New York Tribune*, January 12, 1913.

"The singer made a decidedly excellent impression, for he doubtless is a very solid and ambitious artist, who is very seriously inclined to cultivate the singing of lieder. Very special attention must be given to his excellent and clear enunciation and to the musicianship of his whole work."—*New York Staats-Zeitung*, January 12, 1913.

"This powerful, gloriously trained voice filled the hall with a rare wealth of sound, and transformed the public into a very agreeably excited crowd. It was a success, even a great success."—*New York Revue*, January 12, 1913.

"Mr. Rains has a very deep, resonant voice, a highly dramatic appreciation of the context of a song, and a fine delivery, enhanced by good diction and excellent musicianship."—*Evening Mail*, January 13, 1913.

The accompaniments will be played during the entire tour by the Dresden Composer, Roland Bocouet

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Boston, Mass., January 18, 1913.

That Eugen Ysaye is a name to conjure with was conclusively proven at Symphony Hall on Sunday afternoon, January 12, when five hundred people were turned away from the doors, unable to gain admittance after seats were placed on the stage and every inch of standing room in the auditorium was sold. Fortunate, indeed, were those able to be present on this occasion, since not often in this mundane sphere does one feel absolutely unconscious of all save an exquisitely ethereal, nobly eloquent or emotionally ravishing flow of pure music—music that stirs, soothes and uplifts. Great as are the gifts of Ysaye the violinist, it is Ysaye as recreator of the music of the masters who is even greater. In making one forget the means and the man in the inspired expression of the music he accomplishes the highest and noblest purpose of true art.

An interesting and well executed concert, devoted to the compositions of Coleridge-Taylor, was given at Jordan Hall, January 13, as a memorial to the composer and a testimonial to Mrs. Coleridge-Taylor and her children. A feature of the evening was the address by Dr. W. E. Burghardt Du Bois of New York, who spoke of Coleridge-Taylor as a man and musician, while those who participated in the musical program were: Roland Hayes, tenor; Harry Burleigh, baritone; William Richardson, baritone; Maud Cuney-Hare, piano; Jacques Hoffmann, violin; Ludwig Nast, violoncello, and Frederick White, organ.

An eloquent testimony to the well deserved popularity of Marie Sundelius, the charming Swedish soprano, is the following list of this month's concert dates: Chopin Club,

Providence, January 10; Salem, Mass., January 14; Portland (Me.) Musical Art Society, re-engagement, January 15; Somerville (Mass.) Choral Society, January 16; Readville, Mass., January 20; Worcester, Mass., recital with Irma Seydel, violinist, January 26; Quincy (Mass.) Choral Society, January 28; Lakeville, Conn., recital, January 31.

Two concerts of the New England Conservatory series were given at Jordan Hall, January 14 and 15. The first, by advanced students, comprising organ, piano, vocal and violin numbers, enlisted Howard M. Goding, Margaret A. Kent, Alice P. Davis, Ada Chadwick, Joseph G. Derrick, Clara Whipple, Hazel Multer and Bertha St. John Graves as participants, while the second took the form of a piano recital by Frank Watson, of the faculty, who played twenty-four Chopin preludes, op. 28, as one of his numbers.

Mr. and Mrs. Arthur J. Hubbard, the well known vocal teachers, of Symphony Chambers, are receiving many congratulations these days upon the marriage of their niece, Dorothy Harwood, to Francis Chick, of Hyde Park. A pleasing feature of the wedding, which was solemnized at church and followed by a reception at the Hubbard home in Dorchester, was the singing of the bridal chorus from "Lohengrin" by a number of the pupils of Mr. and Mrs. Hubbard.

A piano recital comprising a highly ambitious and comprehensive program, was given by Lee Pattison, a recent graduate of the New England Conservatory, at Steinert Hall, January 14.

These are indeed strenuous days for Irma Seydel, the brilliant young violinist, who left Boston January 15 for St. Paul, Minn., where she plays with the symphony orchestra on January 19. Immediately following her appearance there Miss Seydel returns to play with the Hartford (Conn.) Philharmonic Orchestra January 24; thence to Worcester, where she appears in recital, January 26.

Mabel Ebner, soprano, pupil of Priscilla White, of Boston, recently appeared as soloist with the Lancaster (Ohio) Symphony Orchestra and at the concert of the Fourth Regiment Band in Columbus, Ohio, receiving very favorable notices on both occasions. Miss Ebner is expected here later in the season to continue her studies with Miss White, under whom she has made marked progress.

Though unable to be present personally, reports received of the song recital given by Frederic Joslyn, bass-baritone,

in Steinert Hall, January 16, speak of Mr. Joslyn as the possessor of a good voice, well handled, in addition to instinctive interpretative ability. Though lacking in artistic finish and polish, Mr. Joslyn has the essentials upon which to build for further and higher reputation.

At the first concert of the Lawrence Choral Society, Eusebius G. Hood, conductor, Josephine Knight as soprano soloist in Haydn's "Creation" made a distinctly favorable impression with her effective singing in the florid passages as well as in the concerted numbers. Miss Knight sings February 6 at a concert of the Highland Glee Club, Newton, Mass., while several other dates for next month will be settled very shortly.

With the many mediocre and unsatisfactory piano accompanists heard at various recitals and concerts these days, it was with great pleasure that the work of Edith L. Bradford, accompanist for Priscilla White and Katherine Lincoln at their recent recitals, was noted. Mrs. Bradford possesses true sympathetic understanding of the singer's art as well as a thorough knowledge of her own, and as such is deserving of even wider reputation and renown than she now enjoys.

A very large and enthusiastic audience was delighted by Kitty Cheatham's originality and charm at her recital in Jordan Hall, January 18. Miss Cheatham's program, consisting of songs and recitations by Weckerlin, d'Hardelot, Graham Peel, Paul Lawrence Dunbar, Debussy, Lehmann, Carpenter and others, afforded ample scope for the simple and unique methods of the distinguished disease's

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art, though the old negro songs and sayings given in her own inimitable manner were quite the most pleasurable part of the afternoon's entertainment.

The twelfth concerts of the Boston Symphony Orchestra, January 17 and 18, were notable for the surpassing brilliance and marvelous virtuosity with which conductor, orchestra and soloist rendered the appended program:

Overture to Der Freischütz.....Weber
Concerto for violin, No. 2.....Bruch
Till Eulenspiegel's Merry Pranks.....Strauss
Symphony in C minor, No. 5.....Beethoven

Though all familiar music, it seemed to many almost unfamiliar, such was the revealing beauty of the orchestral performance, while Concertmaster Anton Witek, as soloist, adorned the Bruch concerto with all the ennobling grace of his art. It is needless at this late date to speak of the masterly qualities of Mr. Witek as a violinist. His purity and breadth of tone, impeccable technic and artistic maturity of conception and interpretation are well known and justly admired by a large portion of the music loving public.

BLANCHE FREEDMAN.

Gilbert's American Song Recitals.

Hallett Gilbert, composer and tenor soloist, is on tour during January and February in Pittsburgh, Cleveland, Cincinnati, Chicago, St. Louis, Washington, Baltimore, York, Pa., Harrisburg, Altoona, Johnstown, Lancaster, Philadelphia, Hartford and New Haven, giving the following program by American composers, under the auspices of clubs and societies and in drawing rooms:

Hush a By.....Carrie Jacobs Bond
There Lies the Warmth of Summer.....Mary Helen Brown
Send Me a Dream.....Lola C. Worrell
A Day in June (MS.).....Amy Upham Thompson
To a Rose (MS.).....Amy Upham Thompson
Song of the Woods.....Ralph M. Foerster
Faith, Hope and Charity.....James MacDermid
Invictus.....Bruno Huhn
Allah.....A. Walter Kramer
I Dreamed and Wept a-Dreaming.....A. Walter Kramer
Thy Beaming Eyes.....Edward A. MacDowell
Invocation to Eros.....Jean Paul Kisteiner
At Dawning.....Charles Wakefield Cadman
'Twas April.....Ethelbert Nevin
Sweetheart.....George W. Chadwick
A Maiden's Yea and Nay.....Hallett Gilbert
Two Roses.....Hallett Gilbert
Spring Serenade.....Hallett Gilbert
Minuet la Phyllis.....Hallett Gilbert
A Rose and a Dream.....Hallett Gilbert

"A Day in June" and "To a Rose" were written expressly for Mr. Gilbert. Not long ago Jeanne Jomelli wrote Mr. Gilbert, apropos of his song "Two Roses," as follows:

MY DEAR MR. GILBERT:—Let me tell you in a few words how much I admire and love your song, "Two Roses." It is simply beautiful, so musical and so singable, and no matter what singer or voice, high or low, should love it and sing it. It is a song worthy of you and of all the great singers. Wishing you all further success, believe me,
Sincerely yours,
JEANNE JOMELLI.

The Rittenhouse Hotel in Philadelphia.

Among the leading hotels of Philadelphia the Rittenhouse occupies a prominent place, this fact being vouched for by many people, including musicians and representatives of other professions, who find here the quiet and dignified atmosphere so highly prized by nervous and active public performers.

While the Rittenhouse Hotel is in the wealthy residential section of Philadelphia, yet it is within three minutes' walk of the Baltimore & Ohio station, and the West Philadelphia and Broad street stations of the Pennsylvania Railroad; also the Reading Terminal may be reached in ten minutes by trolley. The very heart of the shopping district is but a few squares away, although the Rittenhouse Hotel is located away from the noise and confusion of the city.

The Rittenhouse Hotel is now under the efficient management of Charles Duffy, a man thoroughly acquainted with the details of the hotel business, and who sees that each guest receives the proper attention while under his hospitable roof.

The Rittenhouse attractions and comforts are many, while the cuisine is very fine. A French chef and his corps of skilled assistants insure at all times an excellent and tempting table to the most exacting. The hotel is supplied daily with milk, cream, chickens and eggs, and the best and freshest country products direct from its Big Spring farms in the famous Chester Valley.

Pure spring water from Big Spring farms is bottled and delivered to the Rittenhouse, where it is used exclusively throughout the hotel for drinking purposes.

The café is located on the ground floor. The refinement and charm of its quaint rooms are immediately conceded, and are added to by the delightful music furnished by the Rittenhouse orchestra. It is recognized as the ideal place for after theater parties.

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New York Soloist with Dallmeyer Russell.

Dallmeyer Russell has prepared an excellent program for his next concert, Friday evening, January 31, in the Lecture Hall of the Carnegie Institute, Pittsburgh, Pa. One prominent feature will be the appearance of a New York soloist, Philip Loring Spooner, tenor, who will sing two groups of songs and an aria from a grand opera. This will be the first time that any soloist outside of Pittsburgh has appeared at a Dallmeyer Russell Historical Piano Recital. But on account of Mr. Spooner's great success in the Middle West, New York and Boston, Mr. Russell decided to give Pittsburgh an opportunity to hear him.

Mr. Spooner has studied abroad and his repertory includes a large list of French, German, Italian and English songs, and as this will be his first appearance in Pittsburgh his work will be listened to with great interest.

Dallmeyer Russell will play the great sonata by Liszt, which is one of the giant numbers among piano literature,



PHILIP SPOONER.

and the prelude and fugue in D by Bach-Busoni. The final numbers will be three Paganini-Liszt etudes, ending with the famous "La Campanella."

MUSIC IN SIOUX CITY.

SIOUX CITY, Ia., January 13, 1913.

Sioux City music lovers have enjoyed a number of genuine treats since the beginning of the season. The Heizer Music School concert series began in September with Cornelius van Vleit, the famous Dutch cellist, and Frederick Heizer, Jr., the brilliant young violinist, in joint recital. October 8 the same series presented the Beethoven Trio, of Chicago, in recital, and November 19 Glenn Dillard Gunn appeared in a piano lecture recital. The remaining numbers on the list show Maud Powell, violinist, booked for February 7, and the St. Paul Symphony Orchestra, March 26.

David Bispham gave a return engagement recital in November.

Clarence Eddy, the great organist, and Mrs. Eddy, contralto, were heard in a delightful organ and song recital at the First Presbyterian Church in December.

Mr. and Mrs. MacDermid gave a recital at the Grace M. E. Church, December 21.

The Music Section of the Women's Club met with Mr. and Mrs. Frederick Heizer on the afternoon of December 11. The seldom heard Bach concerto for three pianos and a string quartet was played by pupils of Mr. and Mrs. Heizer.

Rider-Kelsey and Cunningham Reception.

VICTORIA, B. C., January 9, 1913.

A notable reception was given this afternoon at British Columbia's Government House in honor of Madame Rider-Kelsey and Claude Cunningham, who are to appear under the auspices of the Ladies' Musical Club, at the Victoria Theater, tomorrow night. Government House, on its stately hill, commanding a glorious view of the sea, presented a picturesque scene as the guests were welcomed to its hospitable doors. A great wood fire blazed in the large hall, while everywhere flowers, especially lilies and carnations, lent their ineffable charm. Mrs. Paterson, the wife of His Honor the Lieutenant Governor, received at the entrance to the drawing room, refreshments being served in the dining room, beyond the ballroom. Mrs.

Paterson has still further endeared herself to the people of British Columbia by so graciously giving this "at home" in behalf of the encouragement of education and art. A recent garden party held in the grounds of the Government House was in honor of His Royal Highness the Governor General of Canada, and Her Royal Highness the Duchess of Connaught, and their daughter, the Princess Patricia.

Mrs. Paterson mentioned this afternoon to THE MUSICAL COURIER correspondent her extreme regret at hearing of the Duchess' present serious illness at Montreal.

The guests today, who were members and officers of the Ladies' Musical Club and subscribers to this season's concerts, were welcomed also by Mrs. Hermann Robertson, the efficient president of the society. Madame Rider-Kelsey and Mr. Cunningham talked most interestingly to the many persons presented to them.

Last night Madame Rider-Kelsey and Mr. Cunningham gave a very successful concert at Tacoma, Wash. In consequence, directed by Miss L. Steers, of Portland, Ore., they had taken a hasty journey in order to reach this city in due time. Among the many guests present were the private secretary to the Governor, Mr. Muskett; Miss Macdonald, daughter of Senator Macdonald; Mrs. Mesher, Mrs. Nash, Mrs. C. Wilson, Mrs. R. J. Robertson, Mrs. W. H. Rowlands, Mrs. Bannerman, Mrs. Harry Briggs, Mrs. Jenkins, Mrs. Turner, Miss Spencer, Mrs. Bennett, Miss Harris and the Misses Helmcken. It is a matter of regret that the visit of these famed vocalists, who are making so many friends here, is all too brief.

MAY HAMILTON.

Grace Anderson's Evening.

Through the courtesy of Mrs. William Ellis Corey, Grace Anderson, the well known accompanist, gave an invitation affair at Sherry's, New York, Wednesday evening, January 15. Minnie Parance-Berry, soprano; Beulah Thompson Jones, soprano; Miss Erlow, violinist, and Clarence Seward, baritone, were heard to the accompaniment of Mrs. Anderson. Sarah Gerach danced to the music of Chopin played by Mrs. Anderson, and André de Foquieres exhibited lantern pictures of old and new Paris.

Mrs. Corey received the guests, who must have numbered close to 300, among them being many prominent in musical and literary circles. There were Mrs. Charlotte Babcock, Leontine de Ahna, Florence Loeb, Mr. and Mrs. Alfred Robyn, Edna Marione, Frances Pelton-Jones, Jessamine Harrison-Irvine, E. Presson Miller, Mabel Beddoe, to mention a few of the musical guests.

Altogether the evening was a most delightful one, including refreshments and ending with dancing, participated in by the majority of the guests.

Von Warlich Called Back to Europe.

Reinhold von Warlich, the basso cantante, who announced recently that he would form a class in Paris, making a specialty of German lieder, received a cablegram last week calling him back to Europe at once to attend to some business matters which he had planned before coming to this country last autumn.

Mr. Von Warlich was obliged to cancel his present tour, which included cities in the Middle West, and he sailed last Saturday for Paris. He was booked to appear with the New York Philharmonic Society on January 30 and 31, but on account of his immediate departure for Europe he was obliged to ask the Philharmonic Society to release him from his contract.

Mr. Von Warlich expects to open his studio on or about March 15 at 6 Avenue des Sycomores, Villa Montmorency, Auteuil, Paris.

Mary Desmond Sings.

Mary Desmond, who sang with John McCormack at his concert in Albany, N. Y., on January 6, met with much success. The following are extracts from two Albany papers regarding her singing:

Mary Desmond, of the Manhattan Opera Company, the assisting soloist, has a contralto voice of unusual merit and she sings with sympathy and power. Miss Desmond's first number was the aria from "Herodiade," "Il est Doux, Il est Bon," and she instantly pleased the audience.—Knickerbocker Press, January 7, 1913.

Miss Desmond, the contralto, sang an aria from "Herodiade," a difficult work which is hardly "showy" enough for a concert program. "Ouvres tes yeux bleus," "L'Esclave" and "L'Ete" were a group of songs that brought out her fine, rich voice beautifully. She concluded with three more concert bits that made the audience her friends and proved her right to stand with McCormack.—Albany Argus.

Concerts for the Masses.

The second series of monthly concerts given under the auspices of the People's Music League, opened with the concert of Thursday evening, January 16. The second concert of the series occurred on January 17. The third, fourth and fifth concerts will be given on January 23 and 25, and every effort has been made toward securing the best talent available to volunteer their services, with the hope of making music an integral part of the lives of the people of New York City.

German Conservatory Pupils' Concert.

A program of ten numbers given at College Hall, 128-30 East Fifty-eighth street, New York, by students of the New York German Conservatory of Music, Hein and Fraemcke, directors, on January 17, revealed talents of high order, under the excellent instruction characteristic of this institution. There were piano, violin, cello and vocal solos, little Emil Borsody, a lad under twelve years of age, winning admiration for his playing as cello solos a romance by Popper and scherzo by Van Goens. The sisters Dorothy and Agnes Flynn played the andante from Vieuxtemps' second concerto, violin and piano, showing high talent. Consuelo Furst, a young girl of fifteen, in Mendelssohn's D minor piano concerto, revealed much talent. The singers did well, and the entire concert gave great pleasure to the listeners, and satisfaction to the parents and teachers, demonstrating the fact that the young musicians are making steady progress. The program follows:

Trio, C major, for piano, violin and cello.....Haydn
Misses O. Taylor, B. Marks and G. Reidy.
Mazurka for violin.....Zarzycki
Bella Zimbley.
Louise Brunjes at the piano.
Valse Brillante, op. 3, for piano.....Wieniawski
Harry Kaplan.
Aria, O mio Fernando, from La Favorita.....Donizetti
Miss E. F. Deiler.
Concerto, C major for piano, third movement.....Mozart
(Cadenza by G. Kritzer.)
Viola Ballin.
Andante, from second concerto, for violin and piano....Vieuxtemps
Dorothy and Agnes Flynn.
Allegro and scherzo from sonata in C major, for piano...St. Heller
Norma A. Studer.
Romance, for cello.....Popper
Scherzo, for cello.....Van Goens
Emil Borsody.
Five little Japanese songs.....Finden
Yo San.
When the Almond Blossoms Fall.
Little Dove.
I Sometimes Wonder.
There Are Maidens in Japan.
Charlotte Huber.
Concerto in D minor, first movement, for piano.....Mendelssohn
Consuelo Furst.
Vocal and cello accompanist, Miss R. Von Sukow.

Tonkünstler Meeting.

Members of the Tonkünstler Society and their guests enjoyed the semi-monthly musicale at Assembly Hall, 109 East Twenty-second street, New York, last night. The program follows:

Variations on an original theme for two pianos (op. 9).
Eduard Schuett
Mrs. Edmund Severn and Mrs. Carl H. Tollefsen.
Sonata II for piano and violoncello (op. 25, G major).....Nicodé
Laura Rosebault-Danziger, piano; William Ebann, violoncello.
Soprano solos—
Récit, and air of Lia from L'Enfant Prodigue" (Guinaud),
Claude Debussy
A Legend (Pletschew), op. 54, No. 5.....Tchaikowsky
Last Night I Heard the Nightingale (The shepherd's song—
Cox).....Mary Turner Salter
Heimliche Aufforderung (Mackay), op. 27, No. 3.
Richard Strauss
Charlotte Lund, accompanied by Alex. Rihm.
Trio II for piano, violin and violoncello, op. 51, E minor,
Eduard Schuett
Mrs. Carl H. Tollefsen, piano; Carl H. Tollefsen, violin, and
Bedrich Vaska, violoncello.

Von Ende Pupil in Cleveland.

Camille Firestone, one of the numerous Von Ende artist pupils, appeared last week as violin soloist at the concerts of the Fortnightly Musical Club, of Cleveland, Ohio, a good sized audience filling the Knickerbocker Theater. The appended press notice is from Cleveland Town Topics, Alleyne M. Britton, manager, an up to date weekly publication, full of illustrations and excellent reading matter:

Miss Firestone's violin numbers also won the club's heartiest approval. She has a full warm tone, and she surmounted the enormous difficulties of the Pagnani-Kreisler preludium and allegro with commendable skill. Especially charming were the Friml air for G string and the serenade by D'Ambronio.

Noble to Conduct Next Tuesday.

T. Tertius Noble, at present official organist and choir-master of York Cathedral, England, but who becomes head of the music at St. Thomas' Church, Fifty-third street and Fifth avenue, New York, May 1 of this year, conducts his beautiful work, "Gloria Domini" ("Dedication of the Temple"), at St. Paul's Chapel, Trinity Parish, Broadway and Vesey street, next Tuesday, January 28, at 12 o'clock noon. A full orchestral accompaniment, with organ, will supplement the mixed chorus and baritone solo. Mr. Noble began his tour of organ recitals in the Middle West last week. Williams College, Mount Holyoke, and other New England cities are in his schedule of recitals.

Mme. Maria GAY Giovanni ZENATELLO

Contralto Tenor

Successful appearances in Chicago with Chicago-Philadelphia Opera Company in "Aida," "Trovatore," "Manon" and "Carmen" are followed by remarkable representations at Boston Opera House in "Pelléas et Mélisande," "Louise," "Cavalleria," "Aida" and "Traviata." Madame Gay a great success in Concert.

PRESS REVIEWS

Photo by J. Williams, Boston.

MARIA GAY AS AMNERIS IN "AIDA."

CHICAGO**ZENATELLO****MANON.**

Chicago Evening Post, November 27.—We also had a tenor for the opera, indeed that rare bird, a true tenor, and Mr. Zenatello came to give us aid in the one place where we needed it. A sure, vigorous voice, squarely on the key without the disconcerting tremolo, and a man back of it singing with feeling for what he was doing, an artist who has found himself. Also for the benefit of inquiring souls, we would like to state that the music of that part is wretchedly hard to sing, demanding extreme power in the artist, though lacking the peculiar kind of virtuoso display which shows the audience the difficulties as well as their successful accomplishment. We are exceedingly glad of such a tenor and hope that Mr. Dippel has a stout cord firmly attached to him.

MADAME GAY**CARMEN**

Chicago Evening Post, November 29.—Her Carmen is reduced pretty nearly to the original animal, free to do precisely as the mood stirs her, with no proprieties to observe, and those who have lived of such in Latin countries realize that their standard of life's little conventions differs radically from ours, so she keeps you in interested, or troubled, expectation as to what she will do next.

MADAME GAY AND ZENATELLO**AIDA**

Chicago Tribune, November 29.—Mr. Zenatello set the vocal standards of the evening with the "Celeste Aida," which difficult aria has never been sung better here, not even by Caruso. He sustained this high level of art with fine authority. Madame Gay was a stately Amneris.

Chicago Daily News, November 29.—Maria Gay assumed the royal mien of Amneris with as much dignity as she had the previous night abandoned herself to the low lived insolence of the vulgar gypsy. Her voice had a depth and richness ringing through its range that was in comfort with her characterization right royal—with much to impress in grace and repose of bearing that was profoundly pleasing. Her gifted consort, Zenatello, swept into the zone of high artistry with an investment and vocalism of Radames in a fashion that was equally impressive and stunning in its vocalistic sweep, and it seemed like the good old days had come again when he sang "Celeste Aida," with its high ranged and difficult tonalities all intact and brilliant—minus the sensational effort that frequently leans upon this single aria for the tumult of applause. The work of Zenatello throughout the evening sustained a high standard.

BOSTON**MADAME GAY****PELLÉAS AND MÉLISANDE**

Boston Herald, January 9.—Madame Gay's rich tones give weight to the reading of the letter, one of the most impressive scenes in the drama, impressive by the suggestion of bodement, by the prevailing stillness, the hush of anticipation more compelling than that of reflection.

Boston Globe, January 9.—Madame Gay gave dignity and the wealth of her voice to the part of Genevieve, again making the reading of the letter a feature of the evening.

Boston Advertiser, January 9.—Madame Gay has a minor role, but the letter scene is one to be remembered.

CAVALLERIA

Boston Herald, December 31.—As Santuzza in "Cavalleria," Madame Gay was fitted with a role that made her powerful voice and robust methods of expressing hatred and contempt peculiarly in character.

Boston Post, December 31.—Maria Gay was the Santuzza. She interpreted the role with what may be taken as the impulsiveness and emotionalism of the Sicilian woman.

Boston Transcript, December 31.—Madame Gay's Santuzza, primitive and sombre of passion and vigorous of song.

Boston Journal, December 31.—Maria Gay as Santuzza was the most impressive figure in the "Cavalleria Rusticana" performance.

ZENATELLO**AIDA**

Boston Journal, December 28.—Equally welcome for this "Aida" premiere was Giovanni Zenatello, with whom Chicago has just parted reluctantly for his presence as Radames alone insures a performance of superior merit. It was in this popular masterpiece of spectacle and song that this unsurpassed Italian lyric tenor made his debut here four years ago, and he is a much bigger artist now than he was then. His opulent tone matches the opulence of Verdi's melodious score and he looks the part of the military hero and acts it well.

Boston Globe, December 28.—The principal item of importance is rather that Mr. Zenatello has rejoined the company after filling the goodly spaces of the Chicago Auditorium with his resonant tones, and apparently to the large pleasure of all who heard him, he last night addressed the familiar rhapsody to the heavenly Aida in a voice of the same superb vitality and a style as well governed by a clear artistic sense as when he last was heard in Boston. Indeed, his singing indicated the fuller authority derived from unremitting study and discernment, for Mr. Zenatello is a close and tireless student of the various phases of his art. He was received eagerly.

Boston Advertiser, December 28.—Zenatello, who has been singing at Philadelphia and Chicago, finds the part of the heroic lover of Aida, the slave girl, much to his liking, and he appears at his very best in its romantic and tender strains, as well as in its more heroic moods. His "Celeste Aida," the first solo number of note in the opera, which is always so good that it brings audiences on time for fear they will miss it, shows his fine flexible voice to perfection. He knows how to look and act the handsome soldier and to take advantage of every inch of his stature.

Boston Post, January 2.—Mr. Zenatello has the requisite brilliancy and strength in his tones to cope with the unusual vocal demands of the part.

LOUISE

Boston American, January 5.—Giovanni Zenatello appeared for the first time as Julien and sang with the mannerisms of a true French tenor. Nobody would dream he was the roaring Italian tenor of "Aida," to hear his thin and beautiful lyric voice in "Louise." Zenatello is becoming a very great artist. More power to him!

Boston Advertiser, January 6.—Zenatello, as the lover Julien, was a vocal delight. His intense tones suggested passion at once. He pleaded fluently in the first act, and made a most ardent adorer in the third. Quite effective, too, was his transition from appeal to sardonic anger in his love song outside the girl's workroom.

Boston Post, January 5.—The cast had been changed in one important particular—the substitution of Mr. Zenatello for Mr. Clement as Julien. Mr. Zenatello was remarkably successful, and his voice stood him in good stead in the duet of the third act.

TRAVIATA

Boston Journal, January 7.—Zenatello, who is better suited to be the famous diva's associate than any other tenor she has so far borne with this season, was the younger Germont last night.

Boston Herald, January 7.—The audience applauded the scene at the close of the second act, between Mr. Zenatello and Mr. Polese, with evident appreciation of the emotional significance of the dramatic action.

Boston Advertiser, January 7.—Mr. Zenatello was a capable Alfredo and proved by his singing of this part that although pre-eminently at home in dramatic roles he is equally efficient in the lyric style.



Photo by J. Williams, Boston.

ZENATELLO AS RADAMES IN "AIDA."

Mme. EDVINA SOPRANO

Assumes role of Melisande in Debussy's opera for first time in this country—at Boston Opera House.

Testifying to her artistic success are the appended notices.



Photo by Dover Street Studios, Ltd., London, W.

LOUISE EDVINA AS MELISANDE IN "PELLEAS ET MELISANDE."

Edvina's Notices as Melisande

Interest naturally centered in Madame Edvina's Melisande. The part is carefully composed by her, and delightfully, simply costumed. There is also the rare beauty of the voice, an invaluable asset, and the personal charm of the singer. Before this Madame Edvina has shown that she can color her tones, at will, with much effect, and there were certain moments last night when she found the one inevitable tone color for the passage.—*Boston Post*, January 9.

Madame Edvina's Melisande fortunately has the form and manner of youth without the aid of subterfuge. She was appropriately costumed and carried herself with spontaneity and simplicity. Action was unstudied and the plasticity of repose did not become rigidity of pose.

The outlines of the impersonation were more emphatic and assertive than it is possible to imagine them, which gave the embodiment a more physical and less spiritual and mystical aspect. But the humanity of Melisande may have varying degrees of tangibility. Madame Edvina's conception may be less seraphic and adorable as a vision, but quite plausible notwithstanding.

There is still a portion of the public which attended the opera out of the desire of hearing enjoyable singing. Madame Edvina's voice and her intelligent and expressive use of it have been liberally praised since she came to Boston. The voice was grateful last night in Debussy's lyric recitative—a form of operatic speech which the singer wisely does not confuse with aria—and in the unaccompanied measures from the tower, which Melisande pours forth as her confession to the night, this voice was a thing of true loveliness. In color it may appropriately be called the voice of Melisande.—*Boston Globe*, January 9.

Madame Edvina took the part for the first time in the United States. Her impersonation last night was interesting. She sang delightfully and the quality of her voice is suited to the character and the music. Madame Edvina was graceful, simple, and at time appealing.—*Boston Herald*, January 9.

Madame Edvina, who is the third artist to impersonate Debussy's heroine in Boston, won the favor of the audience for the naturalness of her acting and for the direct manner of her declamation. She gave the character of Melisande less sharpness of outline than Miss Garden has given it. She did not attempt to clothe it with fantasy, as did Madame Maeterlinck. Her portrayal did not take on any classic stage artificialities, nor did it pretend to apply the methods of the painters and the sculptors to acting. Madame Edvina's style of characterization is as different as possible from that of the picture singers who have been of late years so much in favor on the American operatic stage. She does not try to represent Melisande lithographically. She moves through the scenes of the garden and the hall of Arkel's castle an actual woman. She interprets the vocal line of Debussy with greater freedom than other sopranos and makes it true speech. She emancipates her singing from all restrictions that keep out the living quality of expression.—*Christian Science Monitor*, January 9.

The Canadian prima donna proved to be, in some respects, the most pleasing interpreter of the role yet seen in this city. The part demands a prepossessing appearance, musical skill and intelligence of the highest degree and histrionic ability of no mean order.

Madame Edvina has the graceful figure which the thirty-third degree Debussy-ites associate with Melisande. But the distinguished singer whom Montreal claims as a daughter also has musical and intellectual gifts that qualify her for the part.

It was a genuine pleasure to see a fair and womanly Melisande, one with so much temperament and physical appeal, and also one with so lovely a voice and so fine a command of the art of singing. These gifts of Madame Edvina admirably suit this curious music drama. They enriched last night's performance and contributed a great deal to the maintenance of the high standard the Opera House has set in this particular production.—*Boston Journal*, January 9.

BROOKLYN

BROOKLYN, January 20, 1913.

Kennerley Rumford recovered the use of his voice in time to sing with his wife, Clara Butt, in the joint recital under the Brooklyn Institute auspices at the Academy of Music Thursday evening, January 16. Madame Butt sang the same songs which she presented at her recital in Carnegie Hall, Manhattan, Tuesday afternoon of last week (see review elsewhere in this issue of *THE MUSICAL COURIER*). Mr. Rumford's voice, a baritone of very agreeable timbre, was listened to with pleasure and he sang German and English songs with feeling and taste. Mr. Rumford sang six German songs—"Allerseelen" and "Traum durch die Dämmerung," by Richard Strauss; "Mit einer Primula veris" and "Zur Johannisnacht," by Grieg. He excelled in his diction as in his vocalization. For his second list of songs Mr. Rumford sang "Thy Beaming Eyes," by MacDowell; "Why So Pale and Wan?", by C. H. Parry; "The Gentle Maiden," arranged by Arthur Somerville; "Molleen Oge" (old Irish), "When the Swallows Homeward Fly," Maude Valerie White; "King Charles," Maude Valerie White. Madame Butt and Mr. Rumford united in singing the impressive duet, "Night Hymn at Sea," by Arthur Goring-Thomas, after which they gave as an encore the amusing "Keys of Heaven," an old English folksong. As at her Manhattan recital, Madame Butt sang Handel airs, lieder by Schubert, Schumann and Brahms. Her French songs were again the lovely "L'Angelus," arranged from an old Breton air; the Debussy "Mandoline" and the English numbers were "The Early Morning," by Graham Peel; "The Leaves and the Wind," by Franco Leoni, and "Abide With Me," by Liddle, the latter song being sung to organ accompaniment. Both singers gave encores. Mr. Rumford sang "Drink to Me Only With Thine Eyes" and Madame Butt gave an old German folksong and a nursery song, in English. The famous contralto was in superb voice and greatly delighted

the splendid audience that greeted her. Harold Craxton assisted at the piano, and Warren R. Hedden at the organ.

Sunday afternoon, January 19, the New York Philharmonic Society, Josef Stransky, conductor, paid Brooklyn its third visit of the season, the following program being the offering:

Overture, The Marriage of Figaro.....Mozart
Symphony No. 5, Lenore.....Joachim Raff
Tone poem, Don Juan.....Strauss
Concerto for piano, No. 1, B flat minor, op. 23.....Tchaikowsky
Tina Lerner.

Hungarian March.....Schubert

The soloist was the charming and petite Russian pianist, Tina Lerner, who gave a masterful performance of the Tchaikowsky concerto, the broad and sweeping opening chords being negotiated with a dash and abandon, masculine in their breadth and force. Miss Lerner sounded fully the beauties of this melodious work, throughout which her splendid pianistic equipment and fine sense of artistic proportion were always in gratifying evidence. Salvos of applause greeted the fair artist at the conclusion of each of the movements, and at the finale the enraptured audience recalled her to the stage many times, but the Philharmonic "no encore" rule prevented the adding of the greatly desired extra number. Miss Lerner made a sensational impression in Brooklyn on this occasion, her unassuming manner and repose being quite in accord with her dignified art. The orchestral support afforded the soloist was unusually discreet and satisfying. The "Marriage of Figaro" overture was brilliantly performed, the delicate effects in the joyous measures being sounded with sparkle and verve. The Raff symphony, No. 5, is a naive production that makes no heavy orchestral demands, but the Philharmonic Society did ample justice to this score, and the French horn passages, especial-



TINA LERNER.

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The Pittsburgh Contralto of National Prominence

CHRISTINE MILLER

A FEW ENGAGEMENTS FOR THIS SEASON

THE LIST SPEAKS FOR ITSELF

North Shore Festival, Evanston, Ill. (2nd consecutive engagement).
New York Oratorio Society (7th engagement within 3 years).
Toronto Oratorio Society (3rd engagement in this city within 1 year).
Philadelphia Choral Society (2nd consecutive engagement).
Cincinnati Symphony Orchestra (3rd consecutive engagement).
St. Paul Symphony Orchestra (2nd consecutive engagement).
Indianapolis Maennerchor (5th consecutive engagement).
Evanston, Ill., Musical Club (7th consecutive engagement).
Oberlin, O., Musical Club (6th consecutive engagement).
Appleton, Wis., Artist Series (4th consecutive engagement).
Chicago Mendelssohn Club (2nd engagement).
Cleveland Harmonic Club (2nd engagement).
Cleveland Fortnightly Club (2nd engagement).
Springfield, Mass., Orpheus Club (2nd engagement).

Milwaukee, A Capella Chorus, and re-engagements in Washington, D. C.; the New York and the Northwestern Universities; Columbus and Lima, Ohio; Detroit; Lowell, Mass.; Newark and Camden, N. J.; the University Glee Club of New York; Burlington, Cedar Rapids and Ft. Dodge, Iowa; Chattanooga, Tenn.; Erie, Pa.; Rochester and Buffalo, N. Y., and others of equal prominence.

1003 Heberton Avenue,

Pittsburgh, Pa.



ly, were voiced eloquently. The climax of the orchestral offerings was reached in Strauss' "Don Juan," which received a superb rendition, the full resources of the Philharmonic body being revealed to a degree that brought the entire orchestra to its feet to bow acknowledgment to the stormy demonstration of approval bestowed by the audience at the conclusion. The solo violin passages in "Don Juan" were executed in a musicianly and tasteful manner by Concertmaster H. P. Schmitt. Schubert's "Hungarian" march, faultlessly played, brought the varied program to a finish. Sunday afternoon, February 16, is the date of the next Philharmonic concert in Brooklyn, when a "Wagner Memorial Program" will be presented.

Marie Rappold, of the Metropolitan Opera Company, and Louis Persinger, the young American violinist, are to give the next recital in the Brooklyn Institute series, Thursday evening, January 30.

Saturday afternoon, February 1, is the date of the next concert in Brooklyn by the New York Symphony Society. This is in the series of concerts for young people.

The Philharmonic Trio played for the Brooklyn Institute, Saturday evening, January 18, in the lecture hall of the Academy of Music. The music for the night included the Beethoven trio in E flat major, op. 70, No. 2; a sonata for cello and piano, by Haydn, and the Sinding trio in C major, op. 87. The members of this organization are: Alexander Rihm, piano; Maurice Kaufman, violin, and Bedrich Vaska, cello.

David Bispham is to give a recital at the Academy of Music, Thursday evening, February 6, under the auspices of the Brooklyn Institute. The American baritone will present an unusual program, including some novelties.

The Flonzaley Quartet gives its next concert in Brooklyn, Saturday evening, February 8.

A Teacher's Pride Justified.

For years Eleanor McLellan has been developing and training singers. She has encountered many obstacles, but she has overcome them and reached the goal. It is with satisfaction that she can point to the results of her efforts, so that it is natural that she should want these efforts and results to speak for themselves. Moreover, it is only fair and just to those who have worked so faithfully under her

guidance that their accomplishments should be made known and an opportunity given to exhibit them. With this end in view, Miss McLellan has arranged a series of musicales to be given in her studio, 133 West Sixty-seventh street, New York, where those interested in her and her pupils will be welcomed. Her pupils will participate in these musicales and it is a safe prediction that they will render an excellent account of themselves and thereby justify the pride their teacher has taken in them. The first afternoon is now being arranged and will take place in the near future.

Press Praise for Falk and Fischer.

The following selections from the press relate to the success of Jules Falk, violinist, and Arthur Fischer, pianist, who are now engaged in an extensive tour through the Middle West and South:

The concert given by Jules Falk, violinist, and Arthur Fischer, pianist, was voted by all music lovers and critics who attended, one of the finest entertainments of a musical order ever offered to a Freehold audience.—Freehold (N. J.) Transcript, January 10, 1913.

Mr. Falk's playing embodies all the complimentary critical things one can say about it. The technic is unusually good, showing years of most painstaking study and practice. The bold brilliancy, the soft delicate touch, the sombre cadence, the gay lightness, all give evidence of the artist mind and the soul of a true musician.

Mr. Fischer answers to a well defined demand in the musical world today—an American musician educated and prepared on his own soil by American instructors.

Press comments from numerous American cities show the favor with which he was received by an admiring public for his recital work. His playing is firm and accurate with much thoughtful interpretation.—Freehold (N. J.) Monmouth Democrat, January 9, 1913.

In the concerto in E minor, by Mendelssohn, Mr. Falk led his audience into realms of tone beauty in a manner that has seldom been equalled in the recollection of musicians in these parts. The deftness of his touch became only a means to the end and one never realized that technic was a necessity to this master who inspired such tones of wondrous beauty.

Arthur Fischer showed himself to be the artist that advance reports predicted. His tone is brilliant and in the andante of Beethoven there was a classic beauty. In the smaller compositions which followed there was a sympathetic precision and firmness of touch that made a strong impression.—Johnstown (Pa.) Daily Democrat, January 14, 1913.

His rendition of the concerto in E minor by Mendelssohn was absolutely faultless. In fact, the whole five numbers were rendered only as an artist such as Falk could accomplish. His playing was full of life, vitality and a remarkably charming purity of tone.

Arthur Fischer, the pianist, has won marked success through his recitals in America. When two such skilled instrumentalists unite

in the sonata G major for violin and piano, as they did on this occasion, they gain the approbation of all. Mr. Fischer gave evidence of great ability as a pianist.—Philipsburg (Pa.) Daily Journal, January 9, 1913.

Mr. Falk is an artist who deserves to be ranked with Kubelik. He proved himself a perfect master on that king of instruments, the violin.

Arthur Fischer, the piano soloist, played selections from Beethoven, Bach, Schumann and Liszt and his manipulation of the keys and mastery of the instrument was a revelation to the audience.—Lewiston (Pa.) Daily Sentinel, January 8, 1913.

Falk played in his usual inimitable style which has won him his place as one of the greatest violinists today. He is possessed of a style that is individual, charming the audience by his fine voice like tones.

A "Caprice" by Paganini-Schumann, "Warum" by Schumann, "Etude de Concert" by Liszt and the "Rhapsodie Hongroise," No. 8, by Liszt, played by Mr. Fischer, immediately placed Mr. Fischer as one of the most finished and versatile pianists that ever came to Altoona.—Altoona (Pa.) Times, January 10, 1913.

Mr. Falk is a violinist of rare ability. Yesterday he demonstrated that he is possessed of a versatility that is remarkable. The rich, mellow tones that he drew from his wonderful Stradivarius were indeed delightful. His playing of the Mendelssohn concerto in E major was sublime. Arthur Fischer opened up the program with Mr. Falk in a sonata by Grieg. The playing of his part of it at all times blended beautifully with Mr. Falk's playing, forming a splendid combination. Mr. Fischer played a group of three compositions with a sureness and certainty that stamps him as an artist of merit.—Altoona (Pa.) Mirror, January 10, 1913.

Mr. Fischer, the pianist, acquitted himself nobly, and as he was pleasingly remembered from his former appearance here, he was most heartily received, each number being roundly encored.

Mr. Falk's work was delightful throughout, his playing of the concerto in E minor, by Mendelssohn, displaying remarkable dexterity and true intonation, in the difficult passages, always vital and satisfying.—Altoona (Pa.) Gazette, January 10, 1913. (Advertisement.)

Recitals at Virgil Piano Conservatory.

Two recitals will be given in the recital hall of the Virgil Piano Conservatory, New York, this week, the first on Thursday evening, January 23, at 8.15 o'clock, and the second on Saturday afternoon, January 25, at 2.30 p. m. Four charming and highly interesting players will give the programs. They are Lucille Oliver, Marion Blair, Emma Lipp and Modena Scovill.

The programs contain compositions by Liszt, Wagner-Brassin, Chopin, MacDowell, Godard, Mills and a few compositions by the director of the conservatory, Mrs. A. M. Virgil. All interested in piano music are invited.

John McCormack and Alice Nielsen in Joint Recital.

Sunday, January 19, was a red letter musical day in New York. A rush of musical enthusiasts crowded Carnegie Hall to overflowing for the John McCormack-Alice Nielsen joint recital in the afternoon. It was reported that over 600 were turned away for lack of room, and the disappointed ones lingered in the vicinity of the building to complain "because the managers did not secure a larger auditorium."

Inside the hall the atmosphere was surcharged with contagious enthusiasm. Both of the favorite singers received stirring welcomes, and their singing gave great pleasure. It fell to Mr. McCormack's lot to open the concert, and he did it with very suave and beautiful renditions of the recitative and air, "Deeper and Deeper Still" and "Waft Her Angels," from Handel's "Jephtha," or "Jephtha," if the old time spelling is followed. "Jephtha" was the last oratorio Handel wrote, while sojourning in England; at least, that is what one authority states. The first performance took place in 1752.

The remainder of the very interesting program follows:

Where Cherries Bloomed.....	Cadman
At the Feast of the Dead.....	Cadman
Will o' the Wisp.....	Spross
Miss Nielsen.	
Addio.....	Parelli
Se tu m'ami.....	Pergolesi
Who Is Sylvia.....	Schubert
J'ai pleure en reve.....	Hue
Mr. McCormack.	
Deh vieni non tardar.....	Mozart
Solvej's Lied.....	Grieg
Down in the Forest.....	Ronald
But Lately in Dance.....	Arensky
Love Has Wings.....	Rogers
Miss Nielsen.	
The Spirit Flower.....	Campbell-Tipton
Love's Secret.....	Granville Bantock

Irish Love Song.....Hamilton-Harty
The Snowy Breasted Pearl.....Old Irish, arr. by Robinson
Mr. McCormack.

Si mes vers avaient des ailes.....Bemberg
A toi.....Bemberg
Good Bye.....Tosti
Miss Nielsen.

Duet from Madame Butterfly.....Puccini
Miss Nielsen and Mr. McCormack.

Miss Nielsen, looking as winsome and as youthful as ever, was assisted at the piano by Charles Wakefield Cadman in the singing of the two Cadman songs, and this proved one of the delightful features of a very enjoyable afternoon. Cadman's scores are remarkable for their original ideas, and always one scents the musicianship of a man who never descends to the ground in order to make a passage effective. The soprano sang these songs charmingly and with the care that showed that she had studied them, and loved them, too. They are worthy of the interest singers take in them.

Great joy reigned in the house when McCormack sang the Parelli, Pergolesi, Schubert and Hue songs. The Irish tenor's fondness for old Italian airs is merely one side of his varied attainments and, of course, as there were many of the singer's countrymen in the audience they waxed wildly emotional during the singing of the Irish songs and the encores.

Miss Nielsen's lovely voice and her equally lovely method of singing were disclosed in the Mozart air and in the florid song by Grieg. Her English, too, was something to make the nation feel proud, for every word was understood, and that is no trifle in a world where there happens to be much good singing, but very few illustrators of pure diction. The two French songs and Tosti's "Good-Bye" were likewise heard with pleasure, and Miss

Nielsen showed herself thoroughly equipped in each school of singing.

The final number of the concert, the love duet from "Madama Butterfly," proved a revelation of dramatic singing in which there was intensity, without exaggeration. It would be something to make many glad if these two singers could be heard together in opera in New York. The Nielsen-McCormack joint recital will remain one of the events of the musical season for 1912-1913. It should, however, not be the last time New Yorkers hear these artists together this winter.

Damon Concerts in Pittsburgh.

Pittsburgh, Pa., January 18, 1913.

Geraldine Damon, who founded the Damon Choral Club of Pittsburgh, Pa., is extending her activities in other directions. Miss Damon presented her pupils, Eleanor Elderkin, Maud Kelleerman, Mrs. Frank Myler and Mrs. William F. McCrady, four singers, in an interesting program, Thursday, January 16, with Frances Bennett as the assisting pianist. The program for the concert follows:

In a Garden.....	Hawley
My Desire.....	Nevin
Caution.....	Bliss
In Bygone Days.....	Chadwick
Yesterday and Today.....	Spross
Miss Elderkin.	
At Dawning.....	Cadman
Birthday.....	Cowen
Verborgenheit.....	Wolf
Der Gartner.....	Wolf
Er Ist.....	Wolf
Mrs. Myler.	
Down in the Forest.....	Ronald
Little Pink Rose.....	Bond
Love Hath Wings.....	Rogers
Ein Schwan.....	Grieg
Spring Tide.....	Becker
Miss Kelleerman.	
Voce do Donna.....	Ponchielli
'Tis the Day.....	Leoncavallo
Mother o' Mine.....	Tours
Der Lenz.....	Hildach
Mrs. McCrady.	

The Damon Choral Club, with a membership of seventy-two, is holding weekly rehearsals, planning for its annual charity concert on March 15. The soloist for this date will be Edmund Clement, the famous French tenor.

In order to direct this club Miss Damon has given up her Saturday morning class. During the week, however, she teaches forty-five pupils, and once a month gives a musicale, at which she introduces the advanced singers in the Damon studio.

Chief Cadman, Please Notice.

JANUARY 1, 1913.

To The Musical Courier:

The subject of Indian thematic melodies, I am glad to notice, is growing in favor everywhere, at home and in foreign countries. Let me point out that the Smithsonian Institution, of Washington, existed and did splendid scientific service for twenty-five years before it found time to devote its research work toward preserving Indian melodies.

The new policy is readily producing musical fruit in a blended culture likely to become permanent on the continent. To concentrate this new field of culture it will soon become necessary to organize.

May I suggest that the present year—the Centenary of Peace—is a fitting occasion to call forth co-operation among music lovers to set forward proposals which will preserve the loftier spirit of the real Indian in rhythmic harmonies—the new spirit of modern America? Everything should be done to aid the Indian to maintain his poise. Familiar melodies, religious or otherwise, conceived to be in vogue on many reservations of today do not always lift his so called primordial soul, but, rather subject his ancestral folksongs to silly comparisons.

Man as a singing animal, as exemplified by the red man in his songs and dances, holds the musical art of expression as capable of real sentiment consistent with an ancient race, environment and spiritual outlook.

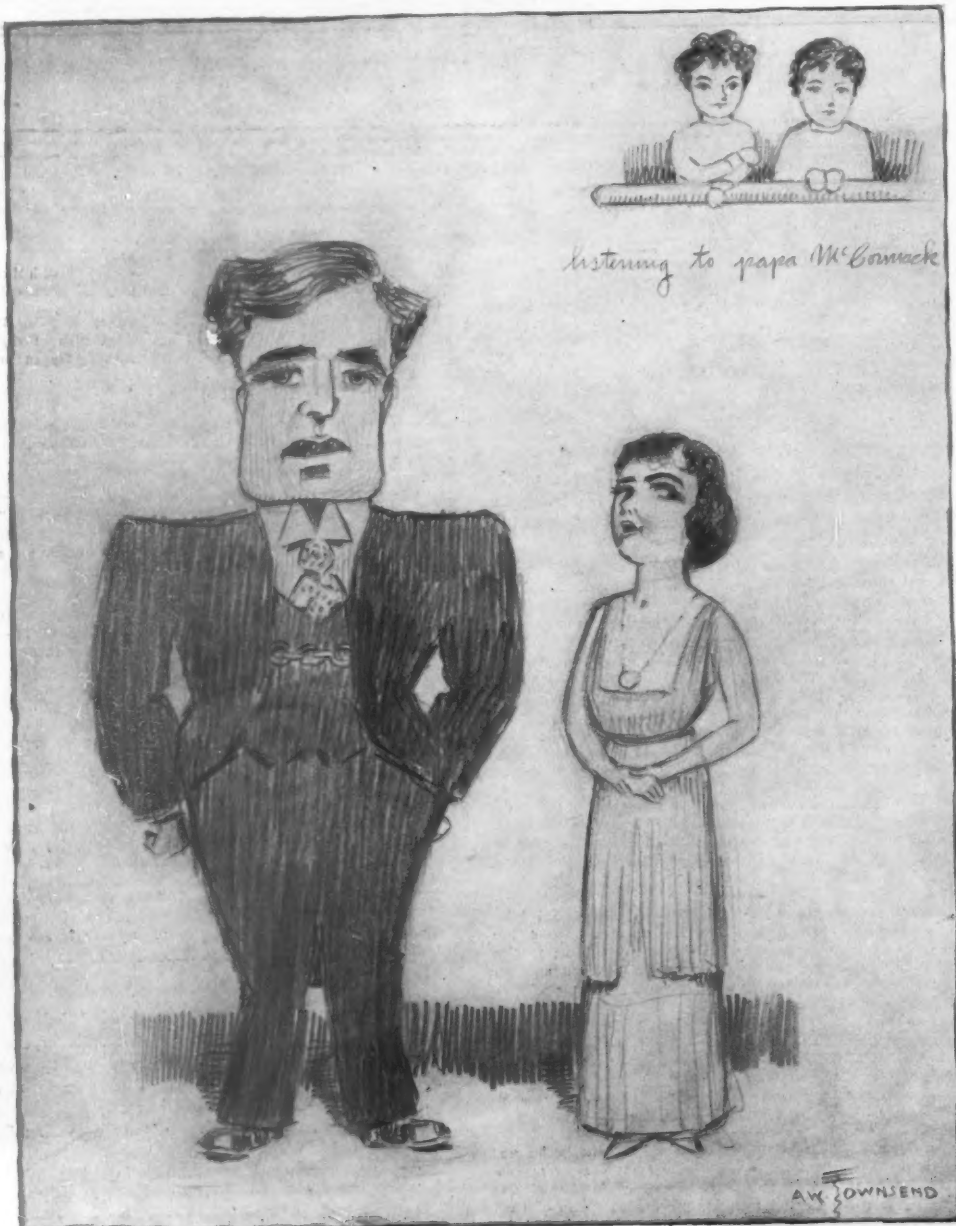
Yours truly,

J. OJIIATEHKA BRANT-SERO.

109 Regent St., W., London, England.

Leginska Piano Recital.

Ethel Leginska, the pianist, gave a recital at Aeolian Hall, New York, Monday afternoon of this week, at which she was greeted by a large and cordial assemblage. Miss Leginska played some unconventional numbers by Beethoven and Brahms, following later with the Brahms sonata in F minor, and some Chopin and Liszt numbers. In her first group the pianist interpreted Beethoven's rondo (op. 129), which is subtitled "The Wrath Over the Lost Farthing," and followed it with the Brahms variations, op. 35, on a theme by Paganini.



NIELSEN AND MCCORMACK IN JOINT RECITAL.

OBITUARY

Dr. Ernst Eberhard.

Ernst G. Eberhardt, Mus. Doc., born in Hanover, Germany, May 30, 1839, passed away in New York, on Thursday morning, January 16, 1913. He was a direct descendant of the old ducal house of Wurtemberg. As a child he displayed unusual musical talents, and was a pupil of



ERNST EBERHARD, Mus. Doc.

Heinrich Marschner, kappellmeister, and Henry Enckhausen, court organist to the blind King George, who was godfather to the boy; later of Carl Lahmeyer, organist of the Church of St. Algiden, who was a cousin of John F. Petri, long connected with Steinway Hall. Young Eberhard's parents desired him to enter the ministry, but as this idea was distasteful to him he came to America on a concert tour, his piano playing arousing much enthusiasm. In 1862 he settled in New York City, becoming organist of the Paulist Church, which position he filled for eight years; afterward he became organist of the First Baptist Church, then situated on Park avenue.

Up to 1870 Dr. Eberhard was conductor of numerous German singing societies, from which he gradually withdrew to devote himself to the Grand Conservatory of Music, founded by himself in 1874. In 1871 he was appointed conductor of the Harmonic Society, of Newark, and reappointed when this society became known as the Newark Philharmonic Society, in 1873. Some of the artists who appeared under his direction were Pauline Lucca, Clara Louise Kellogg and Ilma di Murska.

In 1876 Dr. Eberhard married Caroline Louise Bogert, three daughters and one son being the result of the happy union. In 1884, through the co-operation of Hon. Theodore Roosevelt, Assemblyman; Hon. Roscoe Conkling, Senator; Hon. John Shea, Chief Justice of the Supreme Court, and others who were interested in the development of the allied arts, a charter was applied for and granted by special act of the New York Legislature, Chapter 352 of the Laws of the State of New York of 1884, signed by Grover Cleveland, then Governor. The Grand Conservatory of Music is one of the oldest of its kind in the United States. Dr. Eberhard educated many young and deserving artists, creating scholarships for the purpose of developing talented students. His liberality was great, and no one has done more than he for the elevation of musical art in America. His aims were purely artistic throughout his career. He composed numerous compositions for piano, voice, orchestra, etc., besides many works of a pedagogical nature, such as text books on harmony, counterpoint etc., and also wrote many historical articles for periodicals. He was a member of Kane Lodge, No. 454, F. and A. M.; the New York State Historical Society, and of many other prominent clubs and societies. There are numerous professors, formerly connected with this well known institution, and thousands of students scattered all over the land, who will profoundly regret the passing away of this energetic spirit.

An instance of Dr. Eberhard's kindness of heart was that of providing desirable public appearances for a Liszt

pupil in the '80's, through his public concerts at Chickering Hall. It enabled the young artist to be heard by large audiences and led to remunerative engagements. Indeed, many stories are told of his good heart, sunny disposition, and bustling, wideawake ways. The funeral, held January 18, at the Grand Conservatory of Music, 113 West Eighty-fifth street, was conducted under the auspices of Masonic Lodge No. 454. The dignified ceremony, in which a goodly number of brother Masons participated, was made especially impressive through the excellent singing of appropriate chants and hymns by the Masonic Quartet—Harry Mook, George Sturges, George Fleming and Herman Trost. Among those present to pay their respects to the memory of Dr. Eberhard were Carl C. Muller, C. de Macchi, Lewis M. Hubbard, Edyth May Clover and others.

James A. Metcalf.

James A. Metcalf, who sang for many years in the choir of the Grace Protestant Episcopal Church, corner of Broadway and Tenth street, New York, died Friday, January 17, at the New York Hospital, from a lingering illness, diagnosed as cancer. Mr. Metcalf was born in Lowell, Mass., about sixty years ago. As a boy he sang soprano in choirs, and when his voice changed it gradually developed into a musical bass or basso cantante. The deceased was a prominent member of the Mendelssohn Glee Club, of New York, but singing with him was merely a diversion; he was in business, being for years identified with the Meriden Britannia Company. In the early years of his career Mr. Metcalf filled some public engagements; once he sang the title role in "Elijah" at the Worcester (Mass.) music festival. Mr. Metcalf is survived by a brother, Charles Metcalf, of Worcester, Mass.

Gertrude Sans Souci.

It will shock the many singers who have interpreted the charming songs of Gertrude Sans Souci to hear that this gifted woman died suddenly at her home, in Weehawken, N. J., Sunday afternoon at 5.40. In this pretty suburb of New York Mrs. Sans Souci lived with her husband, William C. Toomey and their little daughter Ruth, two and a half years old. Mrs. Toomey, as she is known in private life, had an attack of ptomaine poisoning, and this resulted in blood poisoning and the physicians were unable to save her life.

Gertrude Sans Souci was born in Minnesota. Before she went to Paris to study with Moszkowski she lived in St. Paul, where she began her career. Her skill as a pianist was recognized as a girl and she later developed into an excellent artist, but she won her fame as a composer, and particularly for her songs, which many singers were eager to add to their lists. The deceased was about thirty-two years old. The funeral services were held yesterday (Tuesday). The remains will be placed in a vault until the spring, when they will be taken to St. Paul for interment.

Mr. Toomey is an officer of the Mutual Film Corporation, with offices at 60 Wall street, New York. The musical fraternity in this country sincerely sympathizes with the grief stricken husband and the little girl, too young to understand the terrible affliction of losing a mother.

Carl Baermann.

Carl Baermann, the pianist and widely known pedagogue of Boston, died at his home, in Newton, Mass., on January 17, aged seventy-one. Mr. Baermann passed away after six weeks' illness. Baermann studied at the Munich Conservatory of Music and later he had lessons from Liszt, Cornelius and Franz Lachner. Baermann was the first to play Liszt's A major concerto in Munich. King Ludwig of Bavaria conferred upon the pianist the title of "Royal Professor." In 1881 Baermann received permission to visit America for one year and he was so well received here and liked the country so well that he sent his resignation over to Munich and became a citizen of Boston. He has taught at the New England Conservatory of Music and also had a large private class. It was Mr. Baermann who opened Steinert Hall in Boston and in many ways he labored for advancing the cause of the tone art in America.

Baermann was one of the men who formed a warm friendship for Wagner. When Baermann settled in America he and Wagner corresponded until the famous composer died at Venice in 1883.

The funeral services took place at Mr. Baermann's late residence, 734 Center street, Newton, on Sunday, and the remains were cremated at Mt. Auburn, Mass.

A German singer says that the craving for luxury is ruining the women of this country. But I insist they seem rather a cheerful assortment of ruined women.—New York Morning Telegraph.

CULP'S SECOND RECITAL PROGRAM.

Julia Culp, the celebrated Dutch lieder singer, will present the following program at her second New York recital, at Carnegie Hall, Tuesday evening, January 28, assisted at the piano by Coenraad V. Bos:

Adelaide	Beethoven
Faithful Johnie	Beethoven
Freudvoll und Leidvoll	Beethoven
Die Trommel gerührt	Beethoven
Der Asra	Löwe
Mädchen sind wie der Wind	Löwe
Lehn deine Wang	Jensen
Waldeggespräch	Jensen
Am ufer des Flusses	Jensen
Vision	Tschaikowsky
Pendant le bal	Tschaikowsky
Es muss ein Wunderbares sein	Liszt
Angiolin dal biondo crin	Liszt
Verborgtheit	Hugo Wolf
In dem Schatten meiner Locken	Hugo Wolf
Tretet ein hoher Krieger	Hugo Wolf
Er ist's	Hugo Wolf

Anna Case Sings Old Arias.

Anna Case the winsome young soprano of the Metropolitan Opera Company, with Dinh Gilly, baritone of the same company, appeared as soloists at the last concert of the MacDowell Chorus of the Schola Cantorum of New York at Carnegie Hall. As THE MUSICAL COURIER last week noted in an editorial, this concert was planned to illustrate the development of opera. Miss Case showed herself wonderfully well equipped musically, as she did vocally, in the "Lament" from "Ariana" by Claudio Monteverdi; in a duet with Mr. Gilly from Henry Purcell's "King Arthur"; in the "Song of the Nightingale" from Rameau's "Hippolyte and Arocia"; in the coloratura air (with chorus) from Andre D. Pholidor's "Ernelinde" and in another duet with Mr. Gilly from "The Village Soothsayer" by Rousseau. It required nearly a month for Miss Case to study these unfamiliar airs, but she accomplished the feat very successfully, and it was a feat, since she continued her work at the Metropolitan Opera House at the same time. Miss Case is in great demand for concerts, and these demands come from all parts of the country.

Florence Austin's Tour.

Florence Austin, the American violinist, whose artistic playing is recognized wherever she appears, will leave New York today (Wednesday) for a Western tour. Her bookings follow:

Sunday, January 26—Soloist with St. Louis Symphony Orchestra, St. Louis.
Monday, January 27—Concert in Pine Bluff, Ark.
Tuesday, January 28—Soloist with Musical Coterie, Hot Springs, Ark.
Wednesday, January 29—Musical in Arkadelphia, Ark.
Thursday, January 30—Concert in Fayetteville, Ark.
Saturday, February 1—Musical at Fort Smith, Ark.
Other dates will be announced later.

New Stokowski Picture.

Herewith is presented the latest photograph of Leopold Stokowski, the young conductor of the Philadelphia Sym-



Photo by Haeseler, Philadelphia.
LATEST PHOTO OF STOKOWSKI.

phony Orchestra, who has scored such an overpowering musical and social success in that city.

GREATER NEW YORK

NEW YORK, January 20, 1913.

Clara Louise Kellogg-Strakosch was guest of honor at Emma Thursby's third Friday afternoon musicale, January 17. Many of her old musical friends and admirers were there to greet her. A fine musical program was given. Jacques Renard, cellist of Sir Henry Wood's orchestra, London, who has just come to America, contributed several choice solos, playing in masterly manner. Michel Scapiro played violin solos exquisitely, his beautiful tone and clean technic being especially noticeable. Miss Thursby's pupils who sang were Reba Cornett Emory, Eleanor Altman, Elizabeth Schroeder and Clara Cramer Strunk, who were highly complimented by the discriminating guests of the afternoon. Among those present were Mrs. Edward A. O'Brien, Marquis de Castlethomond, Walter Rogers Deuel, Admiral and Mrs. Kosuth Miles, Mrs. Alexander Chenoweth, Mr. and Mrs. Charles M. Ward, Mrs. Colburn, Mr. and Mrs. Olin D. Gray, Mrs. Edward Patten-Glover, Signor Giordano, William Armstrong, Mrs. Loudon Charlton, David Tweedie, Mrs. Lofell Jerome, John D. Crimmins, Count Pacelli, General Horace Porter, Jose Revere de Goas, Philip Spooner, Marie Mattfeld, Mrs. Paschal Carter, Miss Ivins, Mrs. Andrew Carnegie, Eva Bishop and Miss Bishop. Miss Thursby has just learned of the engagement of one of her favorite pupils, Eleanor Douglas Wise, to the Duke de Richelieu. Miss Thursby prognosticated great success for Miss Wise on the operatic stage, as her debut last winter in Nice, France, was very successful.

A large audience attended the first performance of the twenty-ninth year, American Academy of Dramatic Arts, at the Empire Theater, January 16, given by senior members. They presented a two act comedy, entitled "The Love Game," by Adolphe Aderer and Armand Ephriam, with this cast:

The Duke de Vermont.....Willard Webster
The Chevalier de Granval.....Karl Ritter
Lucas.....Donald Cameron
Michu.....Joseph H. Graham
Lucette De Verte-Allure.....Carree Clarke
Hermine De Verte-Allure.....Ellen Langdon
Suzon.....Gilda Leary

A first performance of "The Dawn," by Lucine Finch, had this cast:

A Princess.....Elinore Lilley
Handmaid to the Princess.....Ardelle Cleaves
A Moon Goddess.....Florence E. Wollersson
A Faun.....Joseph Schildkraut

The pupils did estimable work, and the school may congratulate itself on having on its list so much beauty and brains. Joseph Graham's character work was splendid, and Joseph Schildkraut played very creditably the difficult part of a faun. Honors were quite equally divided among the other players. The following is quoted from the New York Tribune of January 17:

The school can congratulate itself this season on having the best class in many years. The little French piece was very well carried off, Gilda Leary, Carree Clarke and Willard Webster doing perhaps the most nearly professional work.

Joseph Schildkraut, son of the well known German tragedian, appeared as the Faun in Miss Finch's fantasy. It would seem as though there were a bright future before this lad if the power shown in his brief sketch yesterday holds.

Emma A. Dambmann has artist pupils who are in demand for recitals and social functions. The Southern Club revived the old custom of receiving on New Year's Day, and the first event was held at the home of Mrs. Simon Baruch, 51 West Seventieth street. Ethel Walsh, soprano, and Gertrude Gugler, contralto, both professional pupils of Madame Dambmann (Mrs. Herman G. Friedman), are growing popular through their uniformly excellent singing; they were engaged for this affair and pleased through their artistic vocalization, combined with charm of person, composure and winning manner. Miss Walsh sang "O Don Fatale," "I Hear You Calling Me," and in the "Butterfly" duet, with superior tone production. Miss Gugler sang "Von Ewig Liebe," "Die Forelle" and the "Butterfly" duet. She is recognized as a fine singer of German lieder, having a very beautiful voice, and using it with understanding. In both young artists one recognizes the true bel canto method of their teacher, herself a singer who has won her spurs, both as church and concert singer. January 4 they sang at Mrs. Edward J. Hathorne's reception; January 11, at Mrs. Arthur Keller's, and January 19 they sang at an elaborate dinner Madame Dambmann gave for a dozen friends at her home, Hotel Calumet. A musicale followed the dinner. Louise Liebermann was at the piano.

Clementine Tetedoux-Lusk gave a musicale in honor of Adolph M. Foerster, of Pittsburgh (when all the compositions on the program were from his pen), January 9, at

her residence-studio, 323 West 112th street. Fifty representative musical people gathered to do Mr. Foerster honor, and they enjoyed the refined compositions thoroughly. The young artists associated in the performance of the program were Mrs. Tetedoux-Lusk, Marie Carter and Belle Sigourney Schneelock, the music being for voice, piano and violin. The composer was greatly pleased with the manner of interpretation, showing thorough devotion to the music, and praised the participants warmly. Mention of Madame Tetedoux-Lusk's singing reminds the present writer of works by Homer N. Bartlett, which she sang at a recent reception of the Chopin Society, at the Grand Conservatory of Music, B. Eberhard, president. On this occasion, too, the composer, who played the accompaniments, was highly pleased with her, for Madame Tetedoux-Lusk sings with fine authority and breadth. January 12 there was further propaganda for Mr. Foerster's works, in that all the music at the afternoon service of the Church of the Divine Paternity was of his



"I'm going to Cairo for the winter. Have you ever seen Egypt?"
"Oh, yes; we play 'Aida' once in a while at the Opera."

composing. A postscript by him on a program says: "Hope to see you next year; had a joyful visit indeed. Ad. M. F."

J. W. Parson Price, our genial neighbor, of Ozone Park, is a professional instructor of voice culture, and the art of singing, in New York. He is commended by prominent musicians, actors, etc., and the large class of pupils he had last year well attest his merit.—Woodhaven Journal.

The foregoing serves to introduce a letter recently received by Mr. Price from Sothorn, the actor, who with Julia Marlowe studied voice with him. They presented Mr. Price with their pictures, which he directed the janitor to hang properly on his studio walls. Having done this, the janitor felt it incumbent on himself to remark to Mr. Price: "The girl is all right, but I wouldn't have that old bloke up there for anything." This flattering reference Mr. Price sent to the subject of the remarks, Mr. Sothorn, who thereupon wrote his teacher:

CHICAGO, Ill., January 11, 1913.
DEAR MR. PRICE:—Here you are, with thanks for all your trouble. That's good about "the old bloke"; yes, I am old, and I suppose a bloke. I hope you are well and strong. We both send you our love and all good wishes for the New Year. Sincerely yours,
E. H. SOTHERN.

Clifford Demarest, F. A. G. O., gave the first of six successive Wednesday noon recitals on January 15, at the Church of the Messiah, Park avenue and Thirty-fourth street, playing the program printed in THE MUSICAL COURIER last week. He preceded the recital with a sensible talk, full of information, on the construction and character of the organ, and did the same before each piece played. His own "Serenade" is a clever piece, with an effective echo-organ part. A trombone low pedal B "ciphered" (continued) through a large portion of Guilman's Grand Chorus in D.

Pansy Meek Buckley gave the first of four lecture-recitals on music, January 14, her subject, "The Power of Music to Express the Passion of Life." January 21 she gave "Tannhäuser" as a dramatic poem. "Lohengrin" and "Parsifal" follow in due course.

Tullik Bell-Ranske, soprano, sang songs by Delius, Massenet and Harriet Ware at the New Assembly (Madame Bell-Ranske, promotor. David Bispham, president), in the unique studios, 33 West Forty-fourth street, January 16. Miss Bell-Ranske sang Delius' "Sunset" with beautiful re-

pose, making a strong contrast with Harriet Ware's "The Wind and the Lyre," which came out with fine dramatic fervor at the close. Her high B flat rang true and sweet. Jan Kacsy, violinist, played Nachez's "Hungarian Dances" as only a genuine native can play these character pieces. Olga Bibor was at the piano.

The Kriens Symphony Club, Christiaan Kriens, conductor, had sixty performers on hand at the rehearsal of last week, of which twenty-five were first violins, among them some well known players. The wood and brass sections are now complete, and it is expected that the orchestra will number seventy-five players ere the month ends. Works rehearsed were Haydn's symphony in D, the "Zauberflöte" overture, and suites by Mozart and Luigini.

Moritz E. Schwarz plays the following programs at his recitals, Wednesdays, 12.15 noon, at Trinity Church, Broadway and Wall street, on the dates specified:

JANUARY 22.
Overture, St. Paul.....Mendelssohn
Slumber Song.....Nevin-Lemare
Scherzo Symphonique.....Lemmens
Cantilene Pastorale.....Rogers
Festival March.....Kinder

JANUARY 29.
Etude.....Heller
Giant fugue.....Bach
Cantilene.....Woodman
Rhapsody on Breton melodies.....Saint-Saëns
Andante in A.....Smart
Fantasia on a popular melody.....Allen

The 33rd dinner of the Hungry Club, Mattie Sheridan, president and toastmaster, at Hotel Marseille, January 18, has as musical features following the dinner Eloise Holden, in German, French, English and Italian songs, dances and a pantomime; and the Adrian Trio, consisting of Herman Adrian, violin; Carl Fry, cello, and Myra Lampry, piano. Next Saturday evening Charles Dickson is to be guest of honor, and the artists are Mungo Park, crayon wizard; Evie Lee Boocock, darky songs to guitar; David Bimberg, violin; and I. L. Weinstein, dialect stories. Morris Doblin is to be chairman of entertainment.

Egon Putz, pianist and composer, and Jaques Renard, cellist, have been added to the faculty of the Grand Conservatory of Music, B. Eberhard, director. Mr. Renard has recently arrived in America, having played in the Henry Wood Orchestra, London.

Regina Hassler-Fox, contralto, daughter of the well known Philadelphia musical family, Hassler, has issued a tasteful circular with picture of herself, and press notices, culled from Buffalo, Portsmouth, N. H., Philadelphia, etc. Her repertory includes contralto and mezzo soprano arias of grand opera and oratorio, also a large number of songs in English, French, German and Italian.

The announcement last week of the sudden death of Professor Castegnier led to the erroneous statement in some papers that his daughter, Cecile L. Castegnier-Steele, 68 North Eighteenth street, East Orange, N. J., was dead. This is not so, for she is active as a teacher, having, among others, as pupils the children of Slezak, the tenor. A sister, Madeleine, died two years ago.

John W. Nichols, the tenor, has been engaged to sing solos in Coleridge-Taylor's "Hiawatha" for the Choral Society of Richmond Hill, L. I., on January 27. Mr. Nichols is fast winning a reputation extending far beyond local confines.

Walter K. Bogert provides much good music for the MacDowell Club. Heinrich Meyn's song recital and the piano recital by George F. Boyle, of the Peabody Institute, Baltimore, are recent events. Mr. Bogert is musical director of the People's Institute also, and for the current month secured the following artists: Gilda Langari, soprano; Salvatore Giordano and Albert Quesnel, tenors; Frederic Martin, bass; Caroline Beebe, pianist; the Bohemian Trio, consisting of Ludmila Vojacek, piano; Alois Trnka, violin; Bedrick Vaska, cello; Fernando Tanara and Mrs. J. Harrison Irvine, accompanists.

Clara E. Thoms, who has many vocal pupils actively engaged in light opera companies, and who brings several to the metropolis every spring to be heard by prominent clubs and societies, at the same time obtaining hearings by managers, gave a musicale for her former pupil, Florence Reid, now Mrs. Alfred J. Rix, at her studio in the Palace Arcade, Buffalo, N. Y. She was with Savage's "Gay Hussar" company, then she married, and is no longer heard by the general public. Scores of friends were glad to greet her again and to hear her beautiful voice, grown more beautiful with the passing of time. Among other songs she sang a tender little lullaby, text by Mrs. Henry Altman (now sojourning in New York at the Serun

Club), and a new song by Mrs. Thoms, "The Enchanted Rose."

Georgia Kober recently played Eleanor Everest Freer's "Lyric Study," from the set of that name, at a recital in Florentine Music Hall, Chicago. One who knows, writes: "It was superbly played, and served to show the great gift as piano composer of Mrs. Freer, who in these later years is writing so many songs."

William Nelson Burritt and Mrs. Burritt have issued invitations for an hour of music, Thursday, January 30, at 8.30 o'clock, at the Burritt studios, 35 East Thirty-second street, when a program of folksongs by Katherine Burritt will be given.

Elizabeth Done, dramatic soprano from the Royal Opera House, Copenhagen, who arrived in New York some time ago and returns to Europe this week to fill concert and operatic engagements, gave a recital last Thursday evening at the Hotel Brevoort under the auspices of the Scandinavian-American Society of this city. The program consisted of songs by Sinding, Grieg, Sibelius, Langen-Muller, Gluck, Brahms and Schumann. Among the prominent Scandinavians present were Consul General Clahn of Denmark and Mrs. Clahn; Mr. Ravn, Consul General of Norway; Baron and Baroness Dahlerup, Count and Countess von Raben, Mr. and Mrs. Jonas Lie, Mr. and Mrs. de Fries, E. V. Eskeson, Mr. and Mrs. Oppfer, Madame Bech-Brondum, Theresa Holm, L. M. Ruben, Mr. and Mrs. Riis, Dr. and Mrs. Hoving, Miss Arendrup, and Mr. and Mrs. van der Ness.

The Metropolitan Life Glee Club of New York gave its fourteenth private concert in the Assembly Hall of the Metropolitan Life Building last Thursday evening, January 16. The club was assisted by Phoebe Crosby, soprano; Franklin Holding, violinist, and Carl Wiesemann at the piano. A large audience was in attendance and was composed mainly of the employees of the Metropolitan Life Insurance Company and their friends. Franklin Holding played beautifully several numbers, and was compelled to give an encore after each of his selections. The singing of the Glee Club was exceptionally fine, and in the short time that Wilbur A. Luyster has had charge of these concerts, which began last year, the club has shown marked improvement in its singing, and Mr. Luyster certainly is demonstrating the fact that he is a choral director of decided merit. The program follows:

On the Sea	Dudley Buck
Rondo capriccioso	Saint-Saëns
Bend Low, O Dusky Night	Charles Dudley Underhill
About Clocks	William G. Hammond
Vissi d'Arte (Tosca)	Puccini
The Chimes of the Metropolitan Tower	James
Carmena	D. Lane Wilson
Ave Maria	Schubert
Romanza, in G major	Beethoven
Spanish Dance, Andalusia)	Sarasate
Swing Along	Will Manon Cook
The Joys of Spring	George B. Nevin
How Homely, How Fair	Diegert
Call Me No More	Cadman
Ah, Love But a Day	Gilberte

The officers of the Glee Club are: John L. Adams, M. D., president; George W. Schellhardt, Jr., vice president; Frederick W. Mayer, secretary; M. L. Levy treasurer; Robert H. Jones, librarian; music committee—Preston M. Selleck, chairman; Henry W. Gerrans, Wesley W. Tillotson and Frank L. Murphy; reception committee—Charles E. Hayes, chairman; E. W. Elliott, H. B. McGovern, Charles H. Madole, Walter J. Radford, H. H. McDaniel, H. I. Hand, C. E. Tulley, W. B. Macguire, A. J. Bantin, Nick. Green, George Converse and L. Edward Vees.

Von Kunits in Toronto.

At the fourth musicale given in Toronto, Canada, by Colonel and Mrs. A. E. Gooderham, on January 12, the following request program was presented by Luigi von Kunits and Walther Kirschbaum:

Romance	Franz Jaksch
Les Sylphides	Hynais
Chant du Rossignol	Sarasate
Ballade	Chopin
Gypsy Airs	Sarasate
Ave Maria	Schubert-Wilhelmj
Valzer di bravura	Kirschbaum
Scotch Airs	Sarasate

Mr. Kirschbaum fairly overwhelmed the audience with the stupendous difficulties revealed in his waltz; his resources of power seem well nigh limitless. Mr. von Kunits handled his beautiful Stradivarius with accustomed grace and elegance, and proved himself an inspired Sarasate interpreter.

Mrs. Noble McConnell and the Mozart Society.

"She is little and slight, but oh, what a worker!"

That is the description which an inquirer received about Dr. Adelaide McConnell, better known in the world of music as Mrs. Noble McConnell, founder and president of the Mozart Society of New York.

Mrs. McConnell is a Yankee, oh yes, that she is, and a Daughter of the American Revolution, and that accounts for her victories in every undertaking. Mrs. McConnell was born in Worcester, Mass., and is one of the descendants of Moses Redmond, a hero of the Revolution.

As a girl Mrs. McConnell studied the piano and she studied it conscientiously, and later played at concerts for charity. The "feeling" for reforming things, inborn in the Yankee tribe, was powerful in this earnest and comely little woman and she decided to study medicine in order that she might directly serve poor women and children. Accordingly, she graduated from the New York Medical College for Women in 1905 and the next year passed the New York State Board examination, and in that same



Photo by Anna Frances Levins, New York.

MRS. NOBLE MCCONNELL,
President of the Mozart Society of New York.

year she founded the East Side Clinic for Women and Children, of which Mrs. McConnell remains the president. She visits the clinic almost daily and is much interested in the dispensary, where many poor mothers and their children are treated free, if too poor to pay the nominal fee asked.

Three years ago Mrs. McConnell withdrew from the Rubinstein Club, of which she had been president for a number of years. She founded the Mozart Society, which now has a women's choral club of 135 voices (Arthur Claassen, musical director) and about 400 associate members. An afternoon musicale is given every month during the season and three grand evening concerts also are given, all at the Hotel Astor. For artists alone this season the Mozart has contracts costing the society \$10,000. Ysaye and McCormack were the soloists at the first evening concert. Madame Schumann-Heink is to be the star at the February concert, and Geraldine Farrar at the April concert. For the first musicale in November Yvonne de Treville, Dan Beddoe, Marie Flahaut and William Hinshaw were the singers. Alma Gluck gave the second afternoon musicale in December and Genée and her company of dancers appeared at the holiday matinee, the first Saturday in January. Xaver Scharwenka, the Polish pianist, and Madame Namara-Toye, soprano, are the artists for the next musicale, February 1.

Mrs. McConnell seems never more happy than when doing some one a personal service.

At the last meeting of the Mozart Society Mrs. McConnell announced that Lillian Blauvelt and John McCormack would give a joint recital at the White and Gold Breakfast on the first Saturday in May.

Sciapiro at College of Music.

The violin recital given last week by Michel Sciapiro at the New York College of Music, 128-130 East Fifty-eighth street (Hein and Fraemcke, directors), served to focus interest on this violinist, who received, on this occasion, many complimentary expressions of appreciation. He was specially engaged for the violin department, having had wide success in the important musical capitals of Europe. In Vienna his playing of the Brahms concerto is said to have created a sensation. Kalbeck, the famous

musical authority, said: "Mr. Sciapiro must be recognized as one of the greatest living violinists." Mr. Sciapiro was likewise heralded in Germany, Holland and in other countries as one of the few great violinists now before the public. While touring through Holland, Mr. Sciapiro introduced the Tchaikowsky concerto, and his playing of the difficult work was regarded by both public and press as masterly and unique.

The New York College of Music thus extends to pupils and professionals the opportunity to avail themselves of the advantage of studying with Mr. Sciapiro, who ranks high, both as teacher and soloist, having co-operated with Professors Hugo Heermann and Sevcik in their teaching capacities.

Appreciations of Ostrovsky Method.

The following letters have recently been received by the Ostrovsky Musical Institute from patrons and pupils who have benefited through the course of study and application:

From Dr. J. Inglis Parsons:

DEAR SIR:—I am very pleased with the results you have achieved with my hand, and I consider, both as a surgeon and as a violinist, that your system and apparatus are admirably adapted to overcome the natural defects of the hand when playing the violin and other musical instruments.

Yours very truly,
J. INGLIS PARSONS, M.D., M.R.C.P., M.R.C.S., etc.

To H. Ostrovsky, Esq.

From Mrs. George Cornwallis-West:

DEAR SIR:—I heartily approve of your system of hand training for musicians, and find that I have benefited very materially from my course of hand development with your ingenious apparatus.

Yours faithfully,

JENNIE CORNWALLIS-WEST.

From Viscount Coke:

DEAR MR. OSTROVSKY:—I am just writing to tell you how much I admire your method for teaching the violin, and am positive it is the only certain method by which the average amateur, with limited time at his disposal, can ever hope to obtain a good technique.

Yours truly,
COKE.

From Efrem Zimbalist:

MY DEAR MR. OSTROVSKY:—I cannot leave without expressing my entire satisfaction with the work I have accomplished in so short a time with your new apparatus for hand exercise and development. Although the time has been so limited, the results in strengthening and invigorating the muscles, loosening the articulations, improving the circulation, etc., have more than fulfilled my greatest anticipations.

Your apparatus marks a new epoch in the pedagogy of the piano and violin, and I consider both your method and your inventions invaluable to the artist and indispensable for every player. My only regret is that you cannot provide me for my American tour with one of the latest models, which combines in one all your previous inventions for the left hand.

I assure you that I will gladly do all in my power to assist in every way such a great and scientific work as yours.

E. ZIMBALIST.

From Lloyd Winsor (pianist):

My recital went beautifully. My nervousness has completely disappeared, for which I feel most grateful to you. I still work at hand development, but it is not the same without your splendid apparatus. I put into practice all I learned from you and find it such a help. In fact, I could never have played so successfully without the help I had from you.

From Arthur Shattuck (pianist; written after American tour):

DEAR MR. OSTROVSKY:—The excellent results of my work with you eighteen months ago have been absolutely permanent. The improvement in my hands is amazing, and so eliminated the drudgery of practice, especially during my tour last season, that I can endorse your marvelous inventions and method with sincerest enthusiasm.

Yours faithfully,

ARTHUR SHATTUCK.

Concerts for School Children.

Julius Hopp, the organizer of the Wage Earners' Theater Leagues and the Theater Center for Schools, has arranged with Dr. Ed. W. Stitt, the district superintendent of the recreation centers of the Department of Education, City of New York, to obtain the use of twenty-one school buildings for the purpose of giving concerts in the auditoriums of these schools to the school children.

The concerts are to be given for educational purposes, tickets for admission to be distributed by the principals to the children who are members of the Theater Center for Schools, which was organized for this purpose.

George J. Smith, Dr. Ed. W. Stitt, Andrew W. Edson and Clarence E. Meleney are members of this committee. The dates for the concerts, which are to be given once each month in each of the twenty-one schools so far selected, will be announced shortly, also the programs and the artists participating.

This is part of the campaign to bring music within the reach of the entire community. The orchestra concerts promoted by Julius Hopp in connection with Modest Altschuler and the Russian Symphony Orchestra are arranged mainly for adults, while concerts on a smaller scale in the school auditoriums are for children, to prepare them for the appreciation of more elaborate musical efforts.

Tina Lerner to Play at Metropolitan.

Tina Lerner, the gifted young Russian pianist, will appear in New York at the Metropolitan Opera House concert next Sunday evening, January 26.

Edmonton Musicians' Association.

Edmonton Musicians' Association, organized eight years ago with a membership of ten, entertained 175 active members and a number of guests, including Mayor William Short and Lieutenant Colonel Carstairs, at a banquet in the Royal George Hotel, Edmonton, Alta., the night of January 6. President Barford, who was in the chair, responded to the toast, "The Association," proposed by F. D. Shanks, past president. The progress of music was briefly outlined, from the village days to the present time, and that improvement might be made in the music of the city,

the speaker urged the members to be proud of their orchestras, to consider their duty to the public to educate them in music, and only the best music should be played. Other speeches were followed by songs and recitations, and a program of instrumental music was presented by the Edmonton Orchestral Society.

WANTED

WANTED—Information regarding the present whereabouts of James Bott, formerly of Cincinnati, Pittsburgh

and Chicago. At one time known as a violin virtuoso. "B. O. S." care MUSICAL COURIER.

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